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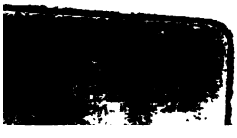

A.D. MCCCII.—XXX° EDW. I.

SIRE : ROBERT : DE : BVRE[S].
ACTON : CHVRCH : SVFFOLK.

The Contents of this Volume were read,

for the most part, at the meetings of the St. Alban's Architectural Society,

held severally at St. Alban's, in the

months of February, June, and October, in the year MDCCCXLVII.

MONUMENTAL
Brasses and Slabs:

AN

HISTORICAL AND DESCRIPTIVE NOTICE

OF THE

INCISED

MONUMENTAL MEMORIALS

OF THE

Middle Ages.

WITH NUMEROUS ILLUSTRATIONS.

BY

THE REV. CHARLES BOUTELL, M.A.,

RECTOR OF DOWNHAM MARKET, NORFOLK:
ONE OF THE SECRETARIES OF THE ST. ALBAN'S ARCHITECTURAL SOCIETY:
A MEMBER OF THE ARCHÆOLOGICAL INSTITUTE, &c. &c.

EXCUDENT ALII SPIRANTIA MOLLIUS ÆRA:
— VIVOS DUCENT DE MARMORE VULTUS.
VIRGIL.

LONDON:
G. BELL, 186, FLEET-STREET.
OXFORD: I. H. PARKER.
MDCCCXLVII.

NB184
B6

ST ALBAN,

The British Protomartyr.

From the Brass of Abbot Delamere in St. Alban's Abbey Church.

(See page 12)

UNIV. OF CALIFORNIA

NB1842
B6

TO THE

RIGHT HONOURABLE THE PRESIDENT,

AND TO

THE MEMBERS

OF THE

St. Alban's Architectural Society,

THESE PAGES

ARE,

WITH THE SANCTION OF THE COMMITTEE

INSCRIBED,

BY

THEIR DEVOTED AND FAITHFUL

SERVANT,

THE AUTHOR.

M110880

"BRASSES FORM AN IMPORTANT CLASS OF OUR MONUMENTAL ANTIQUITIES .... AFFIXED AS THEY USUALLY WERE TO THE PAVEMENT OF A CHURCH, THEY DID NOT INTERFERE WITH THE ARRANGEMENT OF THE BUILDING, OR MAR ITS BEAUTIES: AND BEING ALSO OF A SIMPLE, DEVOTIONAL CHARACTER, THE FEW THAT REMAIN WILL ALWAYS BE REGARDED BY CHRISTIAN ANTIQUARIES AS MEMORIALS OF GREAT INTEREST."—MARKLAND'S REMARKS ON ENGLISH CHURCHES, EDITION 3rd, *p.* 48.

Preface.

The following pages owe their origin to two papers read before the St. Alban's Architectural Society, at their Meetings held at St. Alban's in the months of February and June of this present year, 1846. These papers were composed solely with the view to illustrate the series of examples of monumental brasses and slabs exhibited on those occasions, and consequently without any idea of publication. In deference, however, to the opinion expressed by several members of the above-named Society, as well as by other friends, it was subsequently decided that the substance of these papers, with certain additions, corrections, and illustrations, should form the present volume[a].

In carrying into effect this decision, the principle uniformly acted upon has been to produce a manual of elementary information, exclusively devoted to this one class of our national monumental memorials: and that, less with the view to add to the information already acquired by the careful student of this valuable page in the annals of the past, than to reduce the prevalent amusement of brass-rubbing into something of a system, and thus to enhance its interest as a pursuit, by pointing out and endeavouring to elucidate its utility and importance as a study.

Accordingly, the more prominent features in armour, costume, canopies, inscriptions, heraldic insignia, &c., usually depicted in brasses, together with the general characteristics of the several classes into which these incised monuments may naturally be

[a] A third paper on the same subject was also read at another Meeting of the St. Alban's Architectural Society, after the publication of its predecessors had been determined upon: the contents of this third paper are incorporated in these pages.

divided, have been described at length. Detailed descriptions of certain examples have also been given; with the twofold purpose, that the complete explanation of their peculiar merits may both enhance the estimation in which these examples themselves are held, and at the same time lead to a general habit of minute and critical examination into such other specimens, as may fall more particularly under the notice of different individuals. The original form of composition has been retained, as appearing the better adapted to the subject under consideration. Occasional references have been made to sculptured monuments, when such additional illustration was found requisite. The Illustrations will, it is hoped, be found sufficiently numerous to exemplify the several passages with which they are placed in connection; and also to form a small series of faithful delineations, so selected that each specimen should either appear to be a type of a class, or in itself possess some points of special interest [b]. Such technical terms as occur, when first used are printed in Italic characters, and then they are for the most part fully explained: to these explanatory passages reference is made in the concise Glossary appended to the volume; or, as in some cases it appeared to be more expedient, an explanation of the terms is introduced into the Glossary itself. In this Glossary, however, it must be understood that terms strictly architectural and heraldic are not included. At the end of the volume will also be found a *classified list* of some choice specimens of brasses:—a table of the contractions and abbreviations which occur in inscriptions [c]:—and a notice of some

[b] Many of the Illustrations represent only parts of entire figures, or compartments of large compositions.

The Author greatly regrets that, in consequence of an error of his own, the cuts of the bascinet of Lord Camoys at p. 49, and of the head-dress of Lady Burton at p. 85, should have been incorrectly engraved: he has added accurate engravings of the whole figures depicted in these fine and interesting brasses.

[c] For this most valuable portion of the

German slabs in low relief[d]; together with Indices, Chronological and Topographical, of the several examples to which reference is made in the text and notes, and also an Index of the Shields of Arms which are there emblazoned.

Besides original MSS. and Illuminations, and the Brasses and Slabs themselves, among the authorities which have been consulted it may be sufficient to specify the volumes of the Archæologia and Monumenta Vetusta: Gough's Monuments: Waller's and Cotman's Brasses: the Monumental Effigies of Stothard, Blore, and Hollis: Sir S. Meyrick's Treatises on Arms and Armour: Strutt's, Shawe's, Planchè's, and Fairholt's works on Dresses and Decorations: the Gentleman's Magazine: the Archæological Journal: Fosbroke's Encyclopedia of Antiquities: the Oxford Glossary: Hartshorne's Sepulchral Monuments: Bloxam's Glimpse at Monumental Architecture: Markland's Remarks on English Churches: Lysons' Magna Britannia: Dugdale's Warwickshire: Dallaway's Sussex: Addington's Dorchester; and various other works on county or local topography and antiquities.

To the Committee of the Archæological Institute of Great Britain and Ireland, for their courteous liberality in placing at his disposal eleven engravings on wood, the Author tenders his grateful acknowledgments; he desires also to thank, for their most valuable advice and assistance, Albert Way, Esq.: Dawson Turner, Esq.: Rev. G. Proctor, D.D.: Rev. W. D. Willis, Prebendary of Wells: W. H. Blaauw, Esq.: L. A. B. Waller, Esq.: J. H. Parker, Esq.: Rev. W. Drake: Rev. H. Addington: Rev. Dr.

Appendix, the result of laborious and comprehensive research, the Author is indebted to the liberal kindness of the Rev. Dr. Jacob: which gentleman has in a state of great forwardness a Glossary of Terms, explanatory of medieval antiquities and monuments.

[d] The Illustrations to this notice are drawn from a very admirable continental work, entitled *Costume du Moyen Age Chretien*, by M. de Hefner, and published at Mannheim.

Jacob: A. W. Franks, Esq.: Raphael Brandon, Esq.: J. Arthur Brandon, Esq.: G. P. R. Minty, Esq.: M. H. Bloxam, Esq.; Mr. Richardson of Greenwich, and other friends *.

Communications for the Author may be addressed to the care of the Publisher, Mr. Bell, 186, Fleet Street, London. C. B.

Sandridge Vicarage, near St. Alban's,
December 30th, 1846.

* Since the completion of the text and notes of this volume, Mr. Manning's valuable List of Brasses has appeared: and this has been followed still more recently by a general notice of these memorials from the pen of the same gentleman. It is no slight satisfaction to the Author to find his own views on this subject completely sustained in this truly excellent little treatise, which he hopes to see appended to a second edition of the List of Brasses.

CIVILIAN.
Compartment of Brass of Robert Braunche,
Lynn Regis, A.D. 1364
(See page 17.)

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EXECUTED BY MR. O. JEWITT, MR. R. B. UTTING, MISS BYFIELD, MESSRS. DE LA MOTTE AND HEAVISIDE, AND MR. E. RICHARDSON.

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"THERE IS NO BRANCH OF ARCHÆOLOGY MORE INTERESTING TO THE STUDENT, THAN THAT WHICH EMBRACES THE INVESTIGATION AND ILLUSTRATION OF THE SEPULCHRAL MONUMENTS OF PAST AGES. . . . . WHETHER IT IS VIEWED AS ADDUCING AN EVIDENCE OF COSTUME, OR AS AFFORDING A GLANCE AT THE ARTS AND CUSTOMS OF FORMER TIMES, OR FROM THE TREASURY OF HERALDIC KNOWLEDGE WHICH IT FURNISHES, THE Monumental Brass POSSESSES A PARAMOUNT DEGREE OF VALUE AND UTILITY."—GENTLEMAN'S MAGAZINE.

*** *It will be borne in remembrance that the following pages were, for the most part, originally read at three Meetings of the St. Alban's Architectural Society.*

UNIV. OF CALIFORNIA

MONUMENTAL BRASSES AND SLABS.

HAVING been enabled, by the kindness of friends, to exhibit to the meeting a choice collection of rubbings of monumental brasses, I am induced to hope that on this occasion a few remarks upon these curious memorials may be regarded, as neither inappropriate nor unacceptable. And this hope is confirmed by the reflection, that of all the examples of mediæval art yet remaining, none are better known, none are objects of more general interest, and that a strictly practical interest, than these early specimens of the engraver's skill.

Engraven plates for monumental memorials, or as they are usually denominated, "Brasses," despite the ruthless spoliation of fanaticism in one age, and of combined ignorance and dishonesty in another, still abound in almost every part of England: and no less numerous than the brasses themselves is the array, the association, I would fain style them, of brass-rubbers. The facility with which fac-simile impressions of brasses can be produced, and the accuracy and durability of the impressions themselves, have doubtless induced many to join in a pursuit, which they have thus been led to discover to be replete with diversified, but always valuable, always attractive and interesting information. It would, perhaps, in the great majority of cases, be difficult to assign to any other motive than the mere impulse of novelty or curiosity, the first hasty visit to some brass-preserving fabric,—the first sweeping away of dust, and spreading out of paper, and manipulation of heel-ball:—but it would be far more difficult to shew that it is but mere curiosity which, the charms of novelty having long passed away, actuates the persevering, the zealous, and diligent brass-rubber. And, in their vocation, brass-rubbers are diligent, zealous, and persevering. There is an association, or rather an inherent quality, in the engraven plate, the object of the brass-rubber's research, which calls forth feelings and sentiments far worthier than those of the most refined curiosity. It is because of their vivid representation of the long dead denizens of ages past,—because from generation to generation they bring before us, in all points as they were in life, the prince, the noble, the lady, the knight, the citizen, and the ecclesiastic,—the mail-clad warriors who first made Acre a name famous in the annals of British prowess,—"the victors of Cressy and Poictiers, the knights of Agincourt," the chieftains of the rival roses, the royal Edwards and Henrys, the chivalrous Bohuns, and Nevils, and Mortimers, the Howards, Beauchamps, De Veres, De Greys, and Stanleys: and with these, a long array of worthies of every rank and calling, the honoured Delamere, who ruled so worthily over the once splendid, nay, the still splendid establishment of this ancient city, Grenfeld and Waldeby of York, Esteney of Westminster, Goodrich of Ely, Bewforrest of Dorchester: the merchant, too, of

by-gone centuries, in long flowing robe faced with miniver, with his anlace and gypciére; and the civilian in his appropriate gown: and though last named, far from least in interest, esteem, and worthiness, the fair and virtuous of other days, the heroines of many a forgotten passage of arms, many a romantic tale,—the Margarets, and Eleanors, and Philippas, whose regal eminence was enhanced by their lofty deeds,—it is because in the engraven memorials which mark the last resting-places of these and such as these, we possess the means of reproducing themselves in no unreal or fancied costumes, but according to their very images as they lived and acted,—because we are thus enabled to reinvest the personages, whose names make history famous, with form and fashion true to the very life, it is, that the study of monumental brasses is almost invariably pursued with at least *some* degree of enthusiasm. And surely, if this pursuit enabled us to do only thus much, it thus must appear to be well worthy of both time and labour.

But, much more than has already been suggested, may be learned from these memorials. To the genealogist they afford authentic cotemporary evidences: to the herald they furnish examples of the original usage in bearing arms, and authorities in the appropriation and adjustment of badges and personal devices: the architect here will find, in rich variety, the details and accessories illustrative, as well of peculiar modes of arrangement and combination, as of the distinctive characteristics of style and design: the chronologist hence may deduce authentic data to determine, with truly remarkable exactness, successive eras and epochs: the artist has before him original compositions, illustrating the early excellence, and then the progressive, though happily only temporary, decline in the art of such pre-eminent importance, that of incision: to the general antiquary from the same source widely diversified information will accrue: the palæographer also is hence enabled to fix the distinctive form of letter used at certain periods, together with the prevalent peculiarities of contraction and abbreviation, conformable for the most part to that which is found in legends depicted upon stained glass, in illuminations, or on engraved seals. Of the important judicial testimony deducible from

brasses, the decision upon the Camoys peerage affords a remarkable and memorable example. And beyond all, the deep tone of combined piety and humility which characterizes so forcibly these memorials of the departed,—as well the attitude of the figure, as the legend on the scroll, contrasting strikingly with the inconsistent designs, and the vain, and too often flippant encomiums, so prevalent in monumental structures of more modern date,—"these *must* be our admiration, and *ought* to be our pattern,"—thus, of a truth, do our ancestors being dead, yet speak with powerful though silent eloquence.

But let me now turn to these engraven monuments themselves, and briefly sketch out their more prominent peculiarities. To the inconvenience necessarily attendant upon the introduction of numerous figures sculptured in relief, *flat* monumental memorials doubtless owe their origin: the former must occupy space in a church which could not be spared for monuments, while the slabs and brasses would offer no obstruction, and at the same time would enrich and beautify the fabric in which they were placed. The durability of the brass plates also, though incidentally subjected to great and constant attrition, rendered them far more desirable than sculptured effigies. Thus it is common to find a brass of the fourteenth century still as essentially perfect as when first laid down; whereas monumental statues of much later date generally shew evident impressions of the hand of time.

Accordingly, about the commencement of the thirteenth century, the custom appears to have been adopted in this country of affixing to slabs of marble or stone, portraitures of the deceased engraven on plates of metal, the slabs themselves being laid in the pavement of churches, or in some comparatively rare instances placed upon altar-tombs[a]. Purbeck marble and sandstone were in common

[a] Altar-tombs surmounted by brasses usually occupy a chantry, or sepulchral chapel constructed expressly for their reception; or they commemorate some personage having a claim to unusual distinction, as the founder or benefactor of the edifice. In these examples, the brasses themselves appear to have superseded the more suitable recumbent effigy, merely in compliance with the then prevalent fashion of monumental portraiture. It may here be added, that some few late examples of brasses occur fixed to mural tablets; and that, in again securing plates of early date which have been loosed from their original slabs, a similar position has sometimes been

use for this purpose; and more particularly slabs of forest marble from the Kirkford quarries in Sussex. The metal employed in constructing the engravings was denominated *latten, laten,* or *laton,* and appears to have been a compound somewhat resembling brass, but more costly and far more durable than that alloy. It was manufactured exclusively on the continent, previous to the middle of the seventeenth century, and from thence imported into this country. In Flanders and Germany, and especially at the city of Cologne, this manufacture was carried to the highest perfection; as may be inferred from the Beauchamp-chapel contracts, which provide that the metallic accessories and ornaments of the tomb of the earl of Warwick should be "made, forged, and worked in most finest wise, and of the finest *latten:*" the "large plate," which should sustain the recumbent effigy, being further specified as "to be made of the finest and thickest *Cullen plate,*" the latten, that is, of Cologne. In shields of arms and those portions of the effigies which were designed to be tinctured argent, a white metal now presenting a pewter-like appearance, or lead, was in general use. These plates were embedded in pitch, and also firmly secured to the stone by means of cramps and rivets of brass[b].

The earliest recorded example of a brass in England, is the long-lost memorial of Simon de Beauchamp, earl of Bedford, who completed the foundation of Newenham abbey, and dying before A.D. 1208, was buried at the foot of the high altar in St. Paul's church, Bedford; his epitaph was engraven in brass, and set on a flat marble slab, each letter being inserted in its own separate casement or cavity sunk in the stone; a portion of it has been preserved in memory,—

"De Bello Campo jacet hic sub marmore Simon . . . . . fundator de Newenham."

Jocelyn, bishop of Wells, who died in 1242, had a brass in the

adopted: in either case, this arrangement is altogether at variance with the true character of this species of monument.

[b] In refixing brasses which, from whatever cause, have become detached from their original slabs, it is very important that brass-headed nails, or rather small spikes entirely of brass, be used. It is also desirable to embed the plate in pitch, in accordance with the original practice. If additional security be considered requisite, spikes of iron might be soldered to the under side of the plate, in such a manner as to avoid any contact between the brass and iron, and these may be riveted to the stone.

choir of that cathedral: and on the north side of the choir of Salisbury cathedral, the matrix or indent of the brass of Bishop Bingham may still be distinguished; this prelate died A.D. 1247, and his brass appears to have consisted of a cross flory with a demi-figure[c]. Richard de Berkyng, abbot of Westminster, who died A.D. 1246, had his effigy *in pontificalibus*, with a fillet bearing an inscription in brass. Bishop Gravesend, A.D. 1279, had a brass in Lincoln cathedral: Bishop Longspée, A.D. 1297, at Salisbury: and Elias de Beckenham, A.D. 1298, at Botsford, Cambridgeshire. At Much-Hadham in this county a fine cross flory has been torn from a slab, which still retains the name of Simon Flambard, rector of that church at a period not later than A.D. 1280. Another cross once enriched the pavement of the chancel of Pulham church in Norfolk; it was the memorial of Simon de Walpole, rector, A.D. 1301. "Ela, countess of Warwick," says Leland, "a woman of very great riches and nobilitie, lyethe under a very fair, flat marble, in the habit of a woves, (vowess or nun,) graven in a copper-plate." She died A.D. 1300. In the choir of our abbey-church lies a slab, once adorned with an effigy of an abbot in brass, with a legend: this is certainly of a very early date, and as certainly commemorates an Abbot John; but whether John de Cella, A.D. 1214, John de Hertford, A.D. 1260, John de Berkhamsted, A.D. 1301, or John Marinus, A.D. 1308, it now is impossible to decide. Other brasses, some of them gilded, are described by Dart and Leland, which were decidedly anterior to the earliest known existing specimens, those of Sir John D'Aubernoun, A.D. 1277, Sir Roger de Trumpington, A.D. 1289, and the demi-figure of Sir Richard de Buslingthorpe, of about the same date. After the close of the thirteenth century examples rapidly increase. Their original abundance is attested by the vast collection of despoiled slabs existing in almost every church: in our own noble abbey-church, scarce an early stone remains which has not its own deed of spoliation to denounce. And doubtless the pews, those unsightly excrescences of modern

[c] A matrix of precisely similar character and very deeply cut, appears on the face of a slab lying in the south transept of St. Alban's abbey-church: it is the memorial of a priest, and decidedly of early date.

times, conceal numerous and important additions to the long series of brasses, known and recorded as yet extant[d]. Notwithstanding their abundance, however, and a certain general similarity of character particularly apparent in brasses of about the same date, or which were probably the productions of the same artist, so varied was the treatment of these compositions, that no two specimens have hitherto been noticed, which in all respects are precisely identical.

It is remarkable that, in the earliest examples, a far higher degree of artistic excellence is manifested, than at a subsequent period: the designs are more bold, simple, and spirited; and the execution generally more skilful and meritorious. Breadth of composition, and true artistic feeling in the management of details, combined with a power of energetic expression effected by the simplest process, characterize almost universally these early engravings. But, when the arts in all other respects became generally advanced, these monumental plates appear, without exception, to have lost almost every trace of that high excellence as works of art, which they once so signally displayed. Nor is it less worthy of remark, that these incised monumental plates were produced in abundance, and in high perfection, more than two centuries previous to the discovery of the art of engraving plates of metal for the purpose of impression. To Mazo Finiquerra, a goldsmith of Florence who flourished about the year 1460, is assigned the distinguished honour of having made the discovery of copper-plate engraving, properly so called: and thus, during no less a period than 250 years, with an abundance of engraven plates in existence, all of which were expressly calculated to produce fac-simile copies by means of impression, the art of taking impressions remained altogether unknown. It ought, however, to be borne in mind, that brasses, to be available as engraven plates for printing, require to be in the state in which we now generally find them; having, that is to say, their incised lines clear and open for the reception of the printer's ink; whereas originally the work was considered to be incomplete, until the lines were filled-in with

[d] Instances have been known of fine brasses being covered over by modern flooring, or by the erection of new or additional pews.

some black or coloured composition: and thus, before leaving the artist's hands in the first instance, these engravings were restored to an unbroken uniformity of surface, and consequently while in that state they were deprived of their faculty of producing impressions.

I have spoken of brasses as occupying a prominent position amongst the productions of mediæval art; still we now see them shorn of the completeness of their original beauty and magnificence. "The sepulchral brass in its original and perfect state, was a work rich and beautiful in decoration." The surface of the plate was gilt and burnished; the outlines were filled-in with some tenacious substance of a glossy blackness: and the diapered field, the tracery, the tabernacle work, the armorial insignia, and the various decorations of rank or office, all glowed with enamel of diversified and vivid colours. The injuries of time and wanton mischief, together with the expansion and contraction of the metal, have left us but few traces of this once gorgeous decoration. Enough, however, is left to convey some idea of what has been lost; and, better still, enough to guide us faithfully in effecting the restoration of original examples, and also in the execution of other works of like character and design.

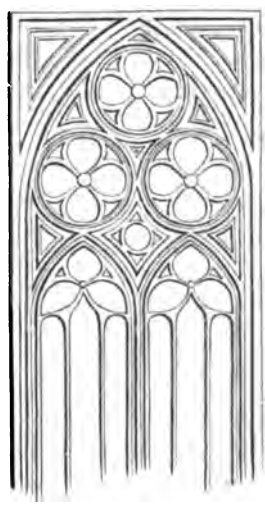
Some few of the brasses yet existing in this country are of foreign workmanship, and were for the most part imported from Flanders. These were worked in one unbroken plate of metal[e], the field being richly diapered to display the figures, shields of arms, architectural designs, devices and inscriptions: whereas in brasses of English manufacture, the effigy, canopy, escutcheons and inscriptions were engraven on separate pieces of metal, and each piece placed in a distinct casement or indent of form corresponding with its own, sunk in the face of the grey marble slab, which thus became the field or back-ground of the entire work. This difference between the continental and English brasses may, in all probability, be accounted for, from the circumstance of the greater facility in obtaining large plates of metal on the conti-

[e] These brasses really are constructed of several pieces of metal; but these are all so united as to present the appearance of one unbroken plate.

nent, where, as has already been observed, the latten-plate was manufactured[f].

Besides the distinction thus produced, brasses may generally be divided into four classes,—the *Ecclesiastical*, the *Military*, the *Civil*, and the *Miscellaneous*: the former three severally exhibiting effigies of ecclesiastics, warriors, civilians, and ladies, while the latter comprises all simple inscriptions, with every variety of device, whether emblematical or otherwise, which is unaccompanied by any effigy, or in which such effigies as may be introduced must be regarded as subordinate members of the composition. A further, and that a most important classification of brasses, is according to their *chronological succession*: and here the most advantageous system will be found to arrange the examples in classes, corresponding with the eras of cotemporaneous sovereigns.

Of the FLEMISH BRASSES yet remaining in England, seven bear strong, and indeed convincing internal evidence, of having been produced by the same artist: these are the splendid memorials at Lynn, Norfolk, of Adam de Walsokne and his wife, A.D. 1349, and of Robert Braunche with his two wives, A.D. 1364; of another civilian and his lady at Topcliff, near Thirsk, in Yorkshire, bearing date A.D. 1391; of Alan Fleming, A.D. 1361, at Newark; of Abbot Thomas Delamere, in the abbey-church of St. Alban; of a priest in eucharistic vestments at North Mimms, near St. Alban's; and of another ecclesiastic similarly attired, at Wensley, Yorkshire; in both of these two last-named effigies the chalice is introduced, but in neither of them is it represented as grasped in the hands, in the former being placed upon the figure below the up-



Canopy Compartment of Delamere Brass. St. Alban's c A.D. 1370

[f] To the same circumstance of the construction of their material in the Low Countries, must be assigned the greater prevalence of brasses in those counties which were most easy of access from the continent, and where the woollen manufactory was principally carried on.

raised hands, in the latter above the hands, which are crossed and point downwards[s]: these two brasses differ from the five previously enumerated, in being without the diapered back-ground of metal; the Wensley priest is simply an effigy; while in the example at North Mimms the effigy is cut clear of the canopy, and only connected at the base of the design with the rest of the plate; it is, however, highly probable that originally this brass consisted of one unbroken plate, the back-ground having at some subsequent period been removed. The canopy of this brass has been remarked as bearing a striking resemblance to the sedilia, constructed so generally near the altars of churches, for the officiating priests: the association thus indicated is curious, and indeed important.

To these seven examples of the works of the same Flemish brass engraver, an eighth may be added, though now no longer in existence: it was the brass of Robert Attelathe, A.D. 1378, also once at Lynn Regis, from which Cotman has given the effigy of Attelathe himself, drawn after Gough. Neither can I here omit to notice a fragment of yet another Flemish brass, an impression from which has recently come into my possession, and which without hesitation I assign to the same masterly hand. The original is, I believe, in the possession of Mr. Pugin. It represents the head of an abbot or bishop, wearing a most costly mitre, and having on the left side a pastoral staff of corresponding richness: the head rests upon an elaborately diapered cushion, and is inclosed within the upper portion of an arched canopy, bearing a strong resemblance to that of Abbot Delamere; to which the fragment is, in all respects, equal, if not superior, both in design and execution. The fragment corresponds precisely with the similar portion of the brass of the St. Alban's abbot; possibly it may be the sole relic of the ample and doubtless splendid plate, once affixed to the large marble slab, recorded to mark the spot where Michael de Mentmore, twenty-ninth abbot of St. Alban, was buried A.D. 1342, and which still lies, a memento of sacri-

[s] In both the Wensley and North Mimms' brasses the chalice is covered with an inverted paten. The position of the chalice in these figures strongly corroborates the opinion of the *recumbent* attitude, designed almost universally to be depicted in brasses. Here the consecrated vessels are represented as lying upon the breast of the deceased minister, as they really were placed upon his remains when prepared for interment.

CIRCA A D 1375 48° Edw III

THOMAS DELAMERE, ABBOT OF ST ALBAN'S.

DIED A D 1396

In the Abbey Church of St Albans

J R Jobbins. Fecit

(Canopy &c. omitted.)

legious spoliation, at the foot of the altar-steps in his abbey church[h].

The brass of Abbot Delamere, the finest existing specimen by far of an ecclesiastical brass, was formerly attached to the surface of a large slab of Purbeck marble, still lying immediately at the foot of the steps to the altar, on the south side of the choir in the abbey church of St. Alban: but having been, for some reason, removed from its original slab, and seriously, though it is to be hoped not irreparably injured, it has now been placed, for security, within the adjoining chauntry of Abbot John de Wheathamstede, from which the brass of that eminent personage has been abstracted, and his tomb destroyed. Delamere himself, the thirtieth of the forty abbots of St. Alban, was son of Sir John Delamere, and his wife Joanna, daughter of Sir John de Harpsfield. Having commenced his studies at the cell of Wymondham, in Norfolk, he first became prior of Tynemouth, whence, in the year 1349, he was elevated to the abbacy. Learned, pious, and munificent, he was high in favour with King Edward III.: and having ruled worthily over the first of the abbeys of England for the long space of forty-seven years, he died in 1396, and was buried before the altar of his church, by the side of Richard de Wallingford, one of his predecessors[i]. The magnificent production of the art of engraving, prepared under his own superintendence for his monumental memorial, represents the prelate in full eucharistic habit, of a costly richness suited to the superior of the church and monastery of the British protomartyr: his amice, alb, stole, maniple, tunic, dalmatic and chesuble, are all wrought with the purest taste combined with the most elaborate splendour: his hands, crossed, and tending downwards in all humility, are covered with jewelled gloves; his feet are encased

[h] This abbot had the following epitaph, which, as Gough remarks, "one now in vain seeks for among the many mitred gravestones in his choir, though extant in Weever's time:

Hic jacet dominus Michael quondam abbas hujus monasterii, baccalaureus in theol. qui obiit primo die Aprilis, Ann. Dñi. CCCC.XLIII."

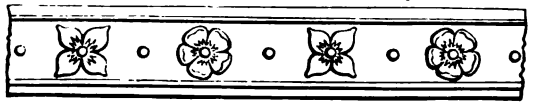
The opinion advanced respecting the possibility of the fragment above described, having been originally engraved to commemorate Abbot Michael of St. Alban's, is, of course, nothing more than mere conjecture.

[i] The large and evidently splendid brass of Abbot de Wallingford, A.D. 1335, has been torn from its slab: and the adjacent slab, that of Abbot Hugo d' Eversden, A.D. 1326, has been similarly despoiled.

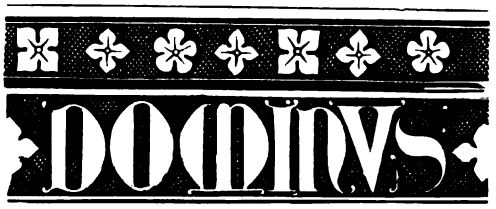
in richly embroidered sandals; on his head is the *mitra preciosa;* and on his left arm rests his splendid pastoral staff; while the calm and dignified countenance conveys the very impersonation of solemn repose. The effigy, placed upon a field of exquisite diaper, is surmounted, or rather enclosed, by a canopy, itself a wonderful work of art. On this canopy, divided throughout into minor canopied compartments, in the uppermost central part is represented the Saviour enthroned, having on either side two angelic figures; and beyond these, on either side, are seated the Apostles St. Peter and St. Paul; below, on either side of the head of the abbot, stand St. Alban, leaning on a sword, and in his left hand grasping a cross, and Offa, king of Mercia, the founder of the church and monastery, crowned and holding a spear: below these, on either side, are six double canopies surmounting figures, of which six represent the Apostles John, Andrew, Thomas, James the Great, Bartholomew, and probably Philip; in the other six figures apparently are represented saints or prophets, or possibly benefactors to the church. These six last-named effigies wear crowns, or other head-coverings, while the head of each of the apostolic figures is encircled with a nimbus, and the figures themselves present a more majestic aspect. The annexed engraving represents one of these double-canopied compartments with the effigies of St. Bartholomew and another saint. Above, the great canopy is finished with the roof and profusely clustered pinnacles of a gorgeous shrine, of which the sides are composed of the doubly-canopied compartments before described; beyond these sides appears the diapered field, except at the foot, which presents an elaborate basement: and the entire work is completed by a broad

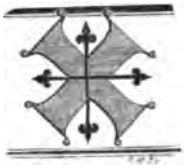
Compartment of Canopy of Delamere Brass, St. Alban's.

fillet, having at the angles the evangelistic emblems, and in the midst of either side, in a quatrefoiled panel, a shield bearing on a bend, three eagles displayed. The greater part of this fillet, which is finished externally by a series of alternate



square and rounded roses, is plain; but the upper portion, and somewhat more than half the left side, bear in Longobardic characters of unsurpassed boldness, the commencement of a never completed legend running thus:—"HIC JACET DOMINUS THOMAS, QUONDAM ABBAS HUJUS MONASTERII." The customary initial cross is worthy of notice: in allusion to the arms of the abbey, (azure, a saltire, or,) it stands saltire-wise, and is surmounted of a more delicately formed floriated cross, tending to the cardinal points. Of the identity of the individual thus, it is to be hoped, imperishably commemorated, notwithstanding the omission of his surname in the inscription, there can be no doubt. From his Christian name Thomas, one or other of the abbots, Thomas Delamere, who died A.D. 1396, and Thomas Ramryge, who died A.D. 1525, is, of necessity, indicated. Of the latter prelate the incised slab yet remains: and, independently of other and that conclusive testimony, the internal evidence of both the design and engraving of the brass itself assigns it, without doubt, to the thirtieth abbot, Thomas Delamere, the first of that Chistian name[k].





Initial Cross, Delamere Brass.

Of somewhat earlier date, and on the whole perhaps even superior to this his great ecclesiastical work, are the famous Lynn

[k] The St. Alban's Architectural Society have in preparation an engraving on wood of this noble brass, by Mr. O. Jewitt; and the plate itself is about to have its injuries restored by the Messrs. Waller:—A most interesting memoir of Abbot Delamere is given by Mr. W. S. Gibson in his history of the Monastery at Tynemouth, a cell of the abbey of St. Alban.

Another brass of a Delamere occurs in the cathedral at Hereford; it is the memorial of Richard Delamere, A.D. 1421.

brasses of the same artist. These master-pieces of "this Cellini of the fourteenth century," as Gough not inaptly designates him, are both contained in the church of St. Margaret at Lynn Regis, and commemorate two burghers of that once wealthy mercantile town, with their wives. Of these, the former, Adam de Walsokne, has left no other memorial of his existence than this splendid monument, which exhibits effigies of himself and Margaret his wife, placed under a doubly-arched canopy, richly foliated, crocketed, and finialed. The side-shafts of this canopy, after the manner of the St. Alban's brass, contain on either side four pairs of figures [l] in canopied niches, the uppermost pair on each side having two smaller sitting figures between them and the canopy next below: from these uppermost niches spring the arches of the two grand sub-divisions of the main canopy, while above them rise elaborate turret-like finials, composed of clustered buttresses with crocketed-pinnacles, &c. From these, arch-buttresses diverge to the crest of the main canopy: this is worked in two compartments, each surmounting one of the principal effigies, and each containing three elaborate canopied niches with nimbed figures. Between the principal effigies rises a slender niched shaft, which is finished above with a splendid pinnacle. Of this pinnacle the finial is made to pierce the outer fillet, which forms the border of the entire plate: this arrangement, productive of the happiest effect, is repeatedly introduced in all the greater works of this artist [m]. I may here also notice the finials, crockets, and folia-

Finial, crockets and cusping, Walsokne brass.

[l] Figures of the twelve apostles (including St. Paul) are introduced, in connection with others, in the composition of this canopy.

[m] The central finial of the canopy of Prior Nelond's superb brass at Cowfold, Sussex, is another instance of this most effective arrangement.

tions of the main arches of the canopies in this and the other great Flemish brasses; the latter are most beautifully double-feathered, and the cusping of the whole is managed with consummate skill. In the Walsokne brass, the diapered field exhibits dragons, butterflies, and various other figures; and this forms a complete back-ground to the entire work[n]. At the foot of the brass, the architectural design springs from a regular basement, having, in two compartments, curious designs comprising groups of figures, with animals and trees[o]. Beneath the lowermost niches in the two exterior and central shafts of the canopy, are five small figures. The border fillet is double, the outer being ornamented with roses, the inner charged with a legend encompassing the whole work: at the angles are the evangelistic emblems within quatrefoils: in the fillet at the head and foot, at regular intervals, in similar quatrefoils, are two shields; the one at the foot of the effigy of Adam de Walsokne himself, displaying the letter A surmounted of a cross pateè-fitchè within an orle of roses: on either side of the fillet are three other similar quatrefoils, each central one containing a shield, that on the dexter side charged with the royal arms, (France and England quarterly,—France, semée de lys;) and in each of the other four quatrefoils the figure of an angel. The heads of both the principal effigies rest on elaborately embroidered cushions, supported by angels: De Walsokne himself is represented with flowing hair, but without any beard or moustaches: he is habited in a plain close tunic, open in front from the waist downward; the sleeves of this tunic, which are also close, reach no lower than the bend of the arm, and thence they hang down in short lappets:

Adam de Walsokne, A.D. 1349

[n] The diaper of the field of the St. Alban's brass consists of small elaborately foiled compartments, each containing a figure of a dragon or a clustered trefoil: and this same design is repeated in the diaper of the brass of Alan Fleming at Newark.

[o] These are figured in Waller's Brasses.

from beneath these appear the tight sleeves of the under vest, fastened to the wrist with a closely set row of buttons; the skirts of this under garment appear through the narrow opening in the front of the super-tunic. Over his shoulders is a short capuchon or hood, hanging down in front, but having behind a standing collar. The feet are encased in plain half-boots, laced within; and below them is represented a lion preying on a savage man. The lady wears on her head a coverchef and wimple, her hair being disposed in braids: her ample tunic is plain, but with a rich border; its sleeves resemble those of her husband; the skirt is gathered up under the right arm, and hanging down in heavy folds, shews beneath a richly embroidered close vest; over all is a flowing mantle, having a border corresponding with that of the tunic: at the feet rests a dog. The inscription, commencing a little to the left of the centre of the fillet at the base of the composition, runs thus, in Longobardic characters,—"Hic jacet Adam de Walsokne Quondam Burgeus Lenn, qui obiit quinto die mensis Junii anno Dni millesimo tricentessimo quadrigesimo nono ..... Margereta uxor eius in Clege nata quorum anime par Dei misericordiam in pace requiescant. amen." Another legend, in the same character, and facing upwards, is introduced beneath either compartment of the group at the foot of the principal effigies; it comprises two lines of doubly-rhyming Latin:—

Head, Margaret De Walsokne, A D 1349

"Cum flax, cum limus cum Re bilissima simus
Unde superbimus ad terram terra redimus."

Of an ancient and well-known family, Robert Braunche is the other Lynn merchant, whose brass forms the companion to that of De Walsokne: its date is fifteen years later, A.D. 1364, the 27th of Edward III. In this brass three principal personages appear, and consequently a comparatively smaller space is left for accessories in this, than in the preceding composition. Here the canopy comprises three arches, which, besides their elaborate foliation,

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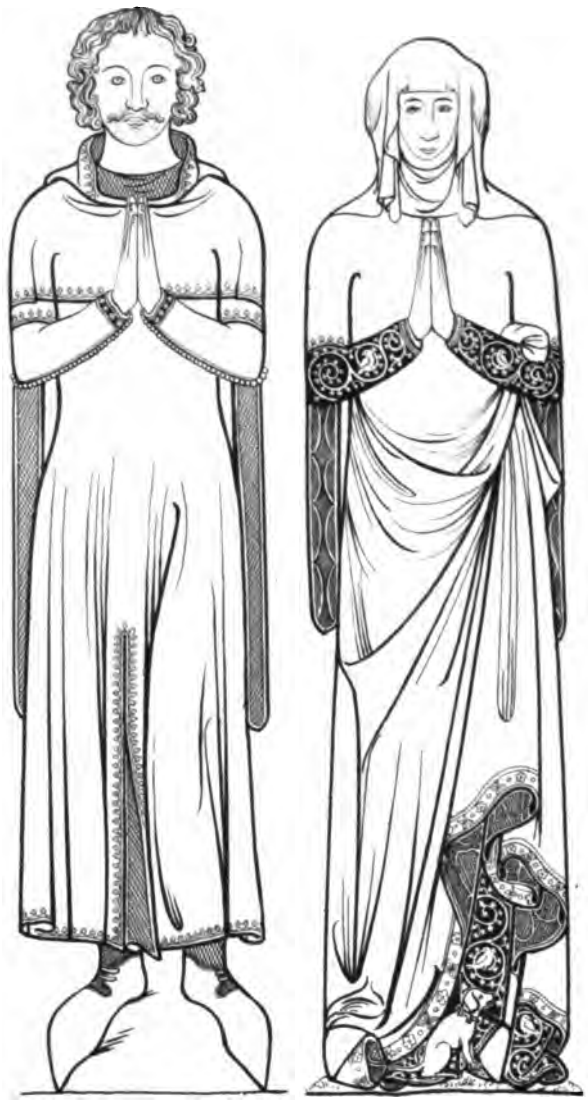


A.D. 1364. 37° Edw: III. J.R. Jobbins, lith.

ROBERT BRAUNCHE MARGARET BRAUNCHE

In S^{t} Margaret's Church, Lynn Regis, Norfolk.

(Canopy &c. omitted.)

display in perspective the vaulting of their soffits[P]: between the effigies are very slender shafts ornamented with a running pattern, which is continued over the sweep of the arches, and externally beyond the two outer figures: in close contact with this, rise, on either side, the slender singly-niched main shafts of the upper canopy, each exhibiting, in four canopied compartments, as many figures, two male, and two female, in the habits of civilians of the period. The main canopy is triple; each subdivision being separated from, and also connected with, the others by arch-buttresses, and terminating above in tabernacle work of most elaborate richness: five canopied figures are introduced into each of these three upper compartments; the central figure of each group is aged, and seated on a throne; and of the other four figures in each group, two represent angels with thuribles, and two similar angelic forms hold instruments of music. The border fillet, which here also is double, immediately adjoins the shafts of the canopy: at its angles are the emblems of the Evangelists; and in the centre of either side, within a quatrefoil, is a shield, the dexter charged with the arms of France and England quarterly, and the sinister with sable, a cross engrailed, or, for Braunche. The diapered field of the composition, with its flowered and figured patterns, appears beside the effigies, and as a back-ground to the upper main canopy. The costume of the three persons thus commemorated exhibits in all, an outer garment or tunic, which fits closely to the person, and has short sleeves with long pendent lappets, thus displaying from above the elbow the sleeves of the under vest. In the male figure, these sleeves have embroidered cuffs, and they are fastened by a close row of small buttons: the general arrangement of this figure resembles that of De Walsokne; the tunic is made open in front; the shoes are laced over the instep; and at the feet is the same singular allegorical composition; here, however, in place of a lion is an eagle. The two ladies wear each a coverchef and wimple: and the full, plain, but richly bordered drapery of the tunic is gathered up, in the one under the right, and in the other under the left arm, displaying below the superb embroidery of the under dress. The sleeves of these splendid garments also appear from the elbow. The heads

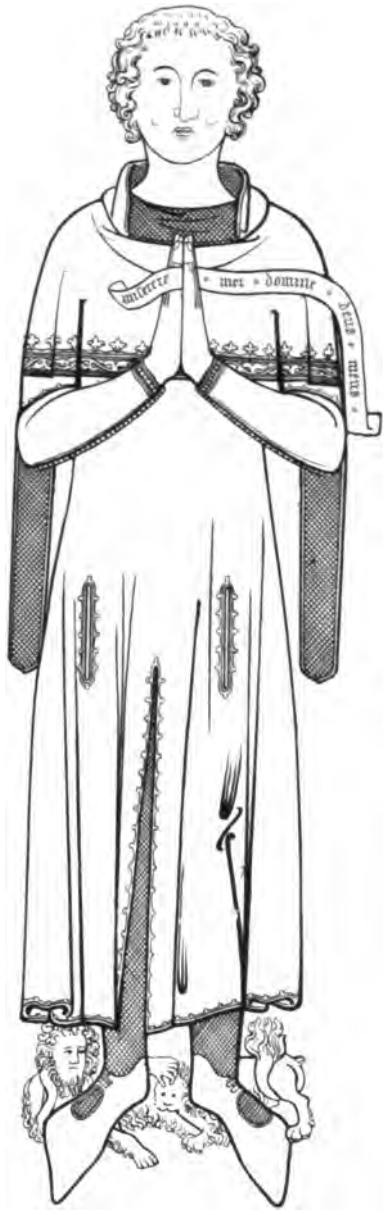
[P] This is by no means an uncommon arrangement in the canopies of brasses.

of all three figures rest on cushions of rich workmanship. The inscription, which occupies the entire inner portion of the border fillet, commences at the upper right hand angle; in the Longobardic character, its words are,—

"✠ Orate pro animabus Roberti Braunche Leticie et Margarete uxorum ejus et pro omnibus quibus tenentur qui quidem Robertus obiit XV die Octobris anno Domini MCCCLXIIII. anime eorum per misericordiam Dei in pace requiescant. Amen."

The most remarkable feature in this noble brass yet remains to be noticed: it is the "Peacock Feast," represented in the compartment immediately below the three principal figures, and extending across the entire composition. This most curious, and indeed unique delineation of "Early English" civic hospitality, commemorates the entertainment given by the mayor of Lynn to King Edward III., when on his journey to visit his mother at Castle-Rising. At the head of the table sits the monarch, wearing his royal crown: before him is the cup of King John: the table is spread with "splendid delicacies," amongst which appears "the peacock, that *noble bird, the food of lovers, and the meat of lords*," without which no princely banquet could worthily be furnished. Here the favourite dish appears served up with distinguished honours; it is to grace the board of a king, and minstrels with music and song greet its entrance. The guests on this august occasion are clad in mantles which, being worn open in front, disclose the body-armour worn beneath, and which usually is concealed by the surcoat[q]. No belts or arms are worn, it not being consistent with due etiquette to sit down armed *coram rege*. Sheffield whittles, however, are in readiness for the service of the table. The ladies have put aside their mantles and vests with pendent sleeves, and adopted over a close-fitting tunic the sleeveless cote-hardi, open at its sides from the shoulders to the hips, and closed in front, and guarded or faced with fur. Their hair is plaited. And pointed sollerets are worn by all, who are engaged in earnest conversation. The back-ground was coloured of a light blue, spangled with silver

[q] The general vestment the surcoat, jupon, or cote d'armes, in this group only appears on the person of the esquire, who is receiving a dish from one of the attendants.



A D 1361. 34° Edw: III.

ALAN FLEMING.

Newark. Nottinghamshire

(Canopy &c omitted.)

J.R. Jebbins. Fecit.

stars, in a manner resembling the decoration employed in the Painted Chamber at Westminster, a fashion introduced during the reign of Henry III.

The now lost brass of Robert Attelathe appears, from the existing impression of the effigy of Attelathe himself, to have formed a worthy compeer to those of his fellow citizens, Braunche and De Walsokne. He wears the small bifid beard, trimmed after the fashion represented in the monumental effigy of Richard II. His tunic is long and somewhat loose, with plain sleeves; it is fastened down the front by buttons in pairs. Fastened also by buttons on the right shoulder is a mantle or cloak, having a small capuchon which forms a species of standing collar; this cloak hangs across the breast and over the left arm. Round the waist a narrow belt is buckled: the sleeves of the under tunic are continued to cover the clasped hands, after the fashion of embroidered mittens: the shoes are long, pointed, and cut very high behind; they are fastened over the instep with buckles, and rest upon two lions.

Remarkable no less for its ample dimensions[r] than elaborate richness of details, the brass of Alan Fleming, A.D. 1361, at Newark, displays a system of treatment generally corresponding with that already described as exemplified in the Lynn and St. Alban's works of the same artist. Here but one principal effigy, that of Fleming himself, is introduced beneath a triple-arched canopy, which abounds in niched figures, and is supported by massive side compartments of most elaborate workmanship. The costume of the principal effigy is almost a counterpart of that worn at Lynn by Robert Braunche; the sole difference worthy of note being the introduction here of pockets in front of the super-tunic. Between the uplifted hands is held a scroll, bearing the legend,—"MISERERE . MEI . DOMINE . DEUS . MEUS." And the head reposes on an embroidered cushion supported by angels. The diaper of the field in this composition resembles in design that introduced into the brass of Abbot Delamere. The effigies in the niches of the canopy exemplify several curious and interesting varieties of civic costume, both male and female. The architectural designs are even unusually excellent and effective. And the

[r] This brass measures 9 ft. 5 in. by 5 ft. 7 in.

border fillet, which has on either side of it an elegant running pattern of foliage, is inscribed, in the early Black letter, with a legend which surrounds the entire plate. At the angles are the evangelistic emblems; and in the centre of either side, the continuity of the border fillet is interrupted by a quatrefoil containing a merchant's mark accompanied by a monogram.

Thomas de Topcliffe. A D 1391.

The brass at Topcliff is of considerably smaller dimensions; but its merit, as a work of art, is of the very highest order. It represents, beneath a doubly-arched canopy, the effigies of a civilian and his lady, both attired in long tunics and mantles; the man wears, at his right side, an *anlace*. Tabernacle work, with figures of angels playing upon musical instruments, appears on either side, and rises above the effigies into clusters of niches, pinnacles, and rich tracery. The effigies are placed upon a ground of diaper of a flowing pattern, and beneath their heads are embroidered cushions, each supported from above by an angelic figure with out-spread wings. The inscription, in Black letter, beginning at the middle of the plate, at the foot, runs as follows:—

"✠ Hic . jacet . venerabilis . . . . . topclyff . qui . obiit . an . . . . . M°.CCC°.LXV°. quoru' . ani'e . . . . quondam . uxor . eius . que . obiit . anno . domini . M°.CCC°.XCI°. quoru' . ani'e . propicietur . deus."

On either side is introduced an escutcheon with these arms, a chevron between three *peg-tops;* and the evangelistic symbols appear in the angles of the plate. This brass is mentioned by Gough, who gives the name THOMAS DE TOPCLYFF, of which the Christian name now is lost.

The chaliced priests at North Mimms and Wensley complete the series of this engraver's works, known yet to remain in England: these are by far the finest examples of engrayen priestly effigies, and are both in excellent preservation. These plates belong to about the middle of the fourteenth century, and notwithstanding the splendour of the ecclesiastical vestments which they represent,

CIRCA A D 1360 34° Edw. III.

PRIEST IN EUCHARISTIC VESTMENTS.

In Wensley Church, Yorkshire

J R Jobbins Fecit

(Canopy omitted.)

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CIRCA A. D. 1360

J. E. Jobbins lith.

AN ECCLESIASTIC IN EUCHARISTIC VESTMENTS.

North Mimms Church, Hertfordshire.

(Canopy omitted.)

were designed to commemorate personages of no higher rank than parochial ministers, though possibly the founders or special benefactors of their respective churches[s]. It is remarkable that the names of both these individuals have "floated away down the stream of time, leaving behind no trace of their" identity. The dates of these brasses having been assigned to them from comparison with other works of similar character, it may be presumed that Nicholas de Crekesawe, rector of Wensley, A.D. 1360, and Thomas de Horton, vicar of North Mimms at the same period, are the persons designed to be thus commemorated[t].

It is remarkable that no vestiges of colour or enamel yet remain upon any of these grand engravings: it may, however, be confidently asserted that the incised lines were originally filled-in with some composition, calculated to relieve and enrich those portions of the work in which the burnished, or perhaps gilded, metal was permitted to remain. Among the peculiarities of treatment common to all these brasses, with the works of the same artist yet remaining at Bruges, the manner in which the mouth is expressed in all the principal effigies is very remarkable: in the diapers, embroideries, and ornamental accessories also, animal forms abound, in connection with a striking predominance of triplicity in the arrangement of parts and details: and the various architectural members are characterized by an elaborate richness, combined with the most elegant lightness. The crockets and finials of the canopies are indeed singularly beautiful; and these are

[s] The beautiful little church at North Mimms, a pure Decorated English-Gothic structure, agrees well with the date of the fine brass which lies in the midst of the chancel: of the architectural character of the church at Wensley I am unable to speak. North Mimms' church is figured in the work on "Parish Churches," by Raphael and J. A. Brandon, Esqrs., architects, and some of its details appear in the "Analysis of Gothic Architecture," by the same accurate and talented authors.

The canopy of the priest at North Mimms, it may here be added, is in all respects similar in style, design, and execution, to that of Abbot Delamere. Between the feet of the effigy a stag is couched; and below are two lions addorsed, supporting a basement to the general design, and having between them a shield charged with a saltire between four crosses crosslet fitchée: I lament that I am by far too imperfect a herald to assign this coat of arms to its right possessor.

[t] The original engraving on the Palimpsest fragment from Trunch, Norfolk, evidently a Flemish work, may possibly have been executed by the same artist with Lynn, St. Alban's, and Newark brasses. See pages 40, and 149.

commonly relieved by being placed upon a ground which is *masoned*, worked, that is, to represent courses of masonry[u]. It appears also to have been a favourite habit with this artist to introduce at the feet of his effigies two figures of animals, placed together back to back, in the language of heraldry, *addorsed*. In these plates also is several times repeated a singular and somewhat quaint expression of the artist's idea of the translation of the departed spirit, under the image of a very minute undraped figure, borne on high and placed on the knees of an august personage, enthroned, and having his head encircled with a nimbus. In the greater number of these foreign examples, as also in some few others, the heads of the principal effigies are represented as reposing upon embroidered cushions, the cushions themselves being in some instances supported by small figures of angels; in other examples, as in the fine brass of Alianore de Bohun, A.D. 1399, in Westminster abbey, and also in that of Sir Richard de Buslingthorpe more than a century earlier, there are two cushions, the one laid lozenge-wise upon the other: when the brass, or its fac-simile, is placed in an upright position, these cushions have a singular and disagreeable effect; but when laid down horizontally, they appear to be both consistent and ornamental appendages of the recumbent figure.

In Aveley church, Essex, is another Flemish brass, bearing date A.D. 1370, the 43rd of Edward III.: this commemorates Ralph de Knevynton, whose singularly curious and interesting effigy it represents beneath a crocketed and richly foiled canopy[x]. At Newcastle, bearing date A.D. 1429, is the only known Flemish specimen of the fifteenth century: it commemorates Roger Thornton, his wife, and family, and is a large and fine brass. The principal effigies, depicted as habited in the ordinary costume of civilians of their day, are placed beneath elaborately wrought canopies, containing, as in the earlier examples, numerous figures of saints in canopied niches. The children, who are fourteen in number, are represented under small canopies, below the figures of their parents. The principal figures fill the entire space between the shafts of the canopy, and their heads rest on cushions

[u] See cut at page 12.

[x] See p. 51.

supported by angels. The man wears a long anlace. At the angles of the composition are the evangelistic emblems; and a shield of arms in the centre of either side-fillet completes the diversified enrichment of this interesting and valuable plate. The inscription, which is written in the black letter, is as follows,—

✠ Hic . jacet . domicella . agnes . quodam . uxor . rogeri . thornton . que . obiit . in . vigelia . sancte . katerine . anno . domini . M.CCCC.XL. propicietur . deus . amen. ✠ Hic jacet rogerus thornton mcator . nobi . castri super . tinam . qui . obiit . anno . dni . millesimo . CCCC.XX.IX. et iij. die . januarij.

Two other Flemish brasses of later date have also been noticed: these are the memorials of Thomas Pownder, his wife, and family, A.D. 1525, in the church of St. Mary Quay, Ipswich; and of Andrew Evyngar and family, A.D. 1536, in the church of All-Hallows, Barking, London: these two brasses appear to have been the work of the same artist, and they both furnish a variety of curious and valuable illustration. The heraldic blazonry displayed by these two citizen-merchants demands special notice: they each bear upon a shield their respective marks, while upon two other shields Pownder has the arms of the borough of Ipswich on the dexter, and those of the association of Merchants Adventurers on the sinister chief of the design[y]; and two shields similarly placed in the brass of Evyngar, are severally charged with the arms of the Merchants Adventurers, and of the Salter's Company. At Fulham, Middlesex, Margaret Saunders, A.D. 1529, is commemorated by a demi-figure engraved on a lozenge-shaped plate: and again at the late period of 1638, the 14th of Charles I., occurs the brass of Sir Edward Filmer, his lady, and their eighteen children, which is worked in one large plate of metal, but without any diaper or other ornaments: it is in the church of East Sutton, Kent.

Though executed in several detached pieces of metal, the brass of Sir Hugh Hastings, A.D. 1347, the 20th of Edward III., at Elsyng church, Norfolk, must also be regarded as the work, or at least the design, of some Flemish artist. This elaborate compo-

[y] See p. 132.

sition, though now unhappily mutilated, is still a very valuable example, and that not of knightly costume only, but also of the application of enamel to these monumental plates. For, as Cotman remarks, in this brass "all the shields were formerly enamelled with the arms in their proper colours: the lines of the brass were also filled-in with enamel, and the ground of the fillet, which went round the whole, and contained the inscription, was enamelled red; so that this monument, when entire and in good preservation, must have been singularly splendid[a]."

In the church at Minster, in the Isle of Sheppey, is preserved another brass which, from certain peculiarities of habit and equipment, is conjectured to have been engraved in France: it is the monumental memorial of Sir John de Northwode, and Joan de Badlesmere, his lady; and may be assigned to about the year 1325. In this example, as it now appears, the effigy of the knight is in the cross-legged attitude; though it would seem, at some unknown period, to have been cut into two parts, and, after the removal of a strip of the metal, the extremities to have been again placed in juxta-position, thus destroying all appearance of proportion in the entire figure. I am enabled, however, to state, upon the authority of Mr. Waller, that the greater part of the original lower portion of this figure was, in reality, entirely abstracted; the existing lower portion from below the knees proving, on a careful examination, to be a *restoration*, or rather an *alteration*, executed at a period subsequent to the other parts of the work: both the design and engraving are evidently the production of another, and that an inferior hand, while the metal itself betrays a diversity of composition. This is a highly remarkable circumstance, inasmuch as thus the very effigy, which appeared to militate against the assertion that the cross-legged attitude is exclusively characteristic of British monumental memorials, strongly corroborates that opinion[a]. Besides this brass, but one other specimen can with any degree of certainty be attributed to French artists: this is the interesting memorial of Margaret de Camoys, A.D. 1310, at Trotton in Sussex[b].

The fine brass of Archdeacon William de Rothewelle, A.D. 1361,

[a] See p. 45. [a] See p. 42. [b] See pp. 80, 131.

in Rothwell church, Northamptonshire, ought perhaps to be here inserted, as certainly another specimen of Flemish design, if not actually the work of a foreign engraver. And, in like manner, besides the few examples which may without a doubt be attributed to the brass engravers of Flanders, there are very many other brasses executed in this country after designs by artists of the early Flemish school; to whose talents we are further indebted for the original designs of many figures, painted upon screens and other tabernacle work, and also of numerous monumental effigies sculptured in relief, or incised upon flat slabs of stone.

The few brasses which yet remain in Flanders[c], together with the numerous drawings in the Bodleian Library, of similar monuments once existing in France, confirm the theory which assigns a foreign origin to those examples in our own country, which are worked on large unbroken sheets of metal; these foreign brasses being invariably executed in the same manner. And this theory receives still further confirmation from the existence in the cathedral of Constance of a large and elaborate brass, precisely resembling in every peculiarity both of design and workmanship, the brasses of England, and which commemorates Robert Hallum, bishop of Salisbury, the special envoy of Henry V. to the council of Constance, who dying there in the year 1416, during the sitting of the council, was buried in the cathedral with great solemnity. This brass, figured in vol. xxx. of the Archæologia, is traditionally asserted to have been brought over from England: and such assuredly was the fact; the brass itself, in its general characteristics, strongly corroborating the authenticity of its imputed origin. And thus we discover, in the only similar memorial of an Englishman of distinction of this period, known to exist in a foreign church, all those peculiar features which specially characterize brasses engraven in this country. I am induced, from the singular interest associated with this memorial, to add a short

[c] The cathedral of Bruges contains some examples which, in every particular of size, design, and style of workmanship resemble the brasses of St. Alban's, and Lynn, and are without doubt the productions of the same hand. A portion of a figure from one of these, representing a corpulent burgher having attached to his belt an anlace, thrust through the lappets of his gypcière, is beautifully engraved in the tenth part of Waller's Brasses.

descriptive notice of its composition. The several plates of which it is composed, are embedded in distinct matrices in a slab of dark blue marble, measuring nine feet by five: in the centre is the effigy vested in an amice, alb, chesuble, stole and maniple; on the head is worn a rich mitre, and in the left hand is held a corresponding pastoral staff, having its crook turned outwards, and the staff enveloped with the *vexillum;* the right hand is uplifted in benediction. About this effigy is disposed a highly ornamented canopy, consisting on either side of five canopied compartments, each occupied by an angel with a radiated nimbus; the canopy is finished above by a square embattlement, under which a rounded arch is turned, thus forming foliated spandrels: beneath this arch, springing on either side from the upright sides of the design, is a second canopy immediately surmounting the head of the prelate; this beautiful member consists of a trefoil arch, double-feathered, which rises above into graceful ogee curves, enriched with crockets, and terminating in a floriated finial: on either side of this finial is a garter enclosing a shield, radiated; the garter on the dexter side is ensigned with the motto of the order, and the shield bears the royal arms of England; the sinister shield has been abstracted, but the garter which once encircled it displays the legend,—"MISERICORDIAS DOMINI IN ÆTERNUM CANTABO:" near the verge of the slab is a fillet of metal with the following singular rhyming inscription, and having at its angles the Evangelistic emblems:—

✠ Subjacet hic stratus Robert Hallum bocitatus
Quondam plātus Sar̄ sub honore creatus
Hic decretō doctor pacisq̄ creator
Nobilis Anglor̄ Regis fuit ambasciator
Festū Cuthberti septembris mense bigebat
In quo Robti̇ mortem Constantia flebat
Anno milleno tricent octuageno
Sex cū ter deno cū XP̄O bibat ameno [d].

[d] The contracted words severally are, "prelatus," "Sarum," "Anglorum," "Festum," "Roberti," "cum," "Christo:" the contracted Greek form of our Saviour's name in the last line is very remarkable.

So haue I cauſe
So haue I cauſe
So haue I cauſe
So haue I cauſe
So haue I cauſe
So haue I cauſe
Vna prey omo hanc requā vt̄ habite in domo dñi
Your hert ſoul men eyghnoyt te faces mea ſicut the

FLEMISH BRASS OF A KNIGHT AND LADY OF THE COMPTON FAMILY.

Late in Netley Abbey Church, but now in private possession.

(See Appendix C.)

UNIV OF
ARIZONA

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J. C. Jobbins, Fecit

CIRCA 1277 5° Edw: I

SIR JOHN D'ABERNON.

In Stoke D'Abernon Church, Surrey.

Among other foreign examples yet occupying their original positions, a very remarkable, and I am inclined to believe unique brass, is affixed to the wall in the cathedral of Aix-la-Chapelle: it commemorates John Bollart, a canon of that "INSIGNIS ECCLESIÆ," who deceased September 24th, A.D. 1534. This memorial is worked on an unbroken plate of metal, representing the Virgin and Holy Infant, attended by St. John the Baptist and St. Christopher, the latter standing above the ankles in water: columns of somewhat fanciful design support a canopy of interrupted and intersecting arches: and in the base of the entire composition is introduced the inscription between two compartments, each occupied by a shield of arms with crest and mantling, beneath a trefoil-arch. Enamels of red, black, dark grey, and a pale green illuminate several portions of the work; while in other parts, the surface of the metal is diapered, and its effect heightened by burnished gilding.

An excellent specimen of foreign brasses may be seen in a plate, now forming part of the collection in the museum of Economic Geology, in Craig's court, London, whither it was brought from the ruined chapel of the castle of Corteville, in Flanders: this engraving is in a high state of preservation, and exemplifies, in the most satisfactory manner, the several peculiarities of the Flemish artists in brass. It is the memorial of Louis de Corteville and his lady, and bears date, A.D. 1496.

Some of the more remarkable ENGLISH BRASSES, properly so called, next claim attention. Of these, the earliest, indeed, *the* earliest brass known now to be in existence, is the memorial of Sir John d'Aubernoun, in the church of Stoke d'Aubernoun, near Guildford, in Surrey: its date is about A.D. 1277, the 5th of Edward I., and it is the only military whole-length example of this reign which is not in the cross-legged attitude. In this no less noble than interesting effigy, the knight is represented as armed, with the sole exception of his *Genouillières*, or knee-plates, in a complete suit of interlaced chain-mail: his body is enveloped in a *Hauberk*, having its sleeves continued to cover the hands, and thus forming gauntlets without divisions for the fingers: over his

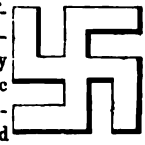
head is drawn a hood, or *Coif-de-mailles: Chausses*, continued like the sleeves of the hauberk, protect the legs and feet: at the knees are ornamented genouillières of plate, above which depends the skirt of the hauberk: and from the heels project single-point or pryck spurs[e]. The mail is surmounted by a plain loose surcoat, apparently of a rich material: it has a fringed border, and reaching below the knees, is confined at the waist by a plaited cord, from beneath which it opens in front, and falls on either side in ample folds. Sustained by a hip-belt exhibiting a peculiar arrangement of straps, the long strait sword, with crossed hilt, curiously worked pommel, and plain scabbard, hangs on the left front of the figure. An enriched *Guige*, (its ornaments being roses alternating with a peculiar species of cross[f],) passing over the right shoulder, supports on

Sir John d'Aubernoun, c. A.D. 1277.

[e] No monumental brass has yet been discovered, which represents the deceased warrior as clad in mail without *any* admixture of plate: many sculptured effigies, however, exist, in which mail is the sole defensive equipment. The demi-figure (see p. 114) of a knight at Croft, Lincolnshire, exhibits indeed no plate-armour: but this brass belongs evidently to a period in which portions of plate were worn in connection with the mail. And doubtless such portions of plate would have been expressed, had a complete effigy been depicted in this brass. The hood of mail was drawn under the chin, and fastened by a ring on the side of the head. The spurs were attached to the person by straps. The surcoat was laced up at the side of the figure.

In the brass of Sir John d'Aubernoun the mail is *chain-mail*, and consists of rings of steel interlaced one with another, and strongly fastened with rivets. See note p, p. 32.

[f] This cross, denominated in a MS. of the fifteenth century, the "*Fylfot*," was in use at a very remote period, as a mystic symbol, amongst religious devotees in India and China, whence it appears to have been introduced, probably in the sixth century, into Europe. "It occurs," says Mr. Waller, "on very early Christian remains, and is found on the girdle of a priest of the date, A.D. 1011." On brasses it is a com-



the opposite side, in front of the arm, a small flat heater-shaped shield, still retaining its enamelled tinctures for the D'Aubernoun bearing, azure, a chevron, or[g]. Under the right arm passes a lance[h] displaying, immediately below the head, a small fringed pennon charged with the armorial insignia of its owner; while the staff, resting on the ground, is grasped by a lion couchant stretched at the feet of the knight. Of the two small shields originally at the head of the slab, that on the dexter side alone remains, and is enamelled with the D'Aubernoun arms. The brass letters of the inscription, with the two narrow fillets of the same metal which enclosed them, have long been lost: from their incised matrices, however, may be still distinguished, in Longobardic capitals, the legend,—

✠ SIRE : IOHAN : DAUBERNOUN : CHIVALIER : GIST : ICY : DEV : DE : SA : ALME : EYT : MERCY.

"Considered as a work of art," observes Mr. Waller, "it will be found that the figure is ill-proportioned, but the arrangement of the drapery judiciously contrived: whilst, as a production of the burin, this brass is not excelled by any posterior example: each link of the mail is distinctly represented, and the mere work of graving up so large a surface must have cost many weeks of patient labour[i]."

mon ornament, anterior to the accession of Richard II. See Waller's descriptive notice of the Shottesbroke Brass of a Priest and Frankelein. Also see p. 96.

[g] Chaucer makes reference to the shield-belt, the guige or gige, when he speaks of his knights as "gigging their shields."

[h] This, the earliest known brass in existence, is the only example of which I am aware, in which the principal effigy appears armed with the knightly lance. Nearly 800 years now have elapsed, since the proud array of Norman lances were marshalled on the fatal field of Hastings: the lance, however, and, as of yore, still decorated with a fluttering pennon, after long disuse, again has become an English weapon; and for evidence of its deadly efficiency, when wielded by such hands as those of our gallant 16th, we have but to turn our eyes eastward, and call to mind the pierced and discomfited squadrons of Lahore. See Planche's British Costume, p. 61.

[i] *This most interesting monument has long been in a great measure concealed by the rails of the Communion-table; and thus archæologists and artists have been deprived of the power even to examine the first specimen that now can be referred to, of this imperishable and valuable class of monumental memorials: as a trifling alteration will lay both this plate and the brass of the second Sir John d'Aubernoun completely open to view, it is to be hoped that the necessary arrangements for effecting so desirable an object will speedily be completed.*

Next in chronological succession follows the first of the cross-legged knights, Sir Roger de Trumpington, A.D. 1289, the 17th of Edward I.[k] Five brasses alone now complete the knightly brotherhood in this remarkable attitude[l], which I consider may have been adopted in so many monumental effigies of this era, solely as an expressive token that the departed warrior, having lived a true son of the Church, died professing the Christian faith. That the priestly soldiers of the Temple, even if they be thus commemorated at all, are not thus exclusively commemorated, we have positive evidence: no less certain is it, on the other hand, that the cross-legged effigy does not necessarily denote the crusader; though, from the very circumstance of a knight serving, or taking the vow to serve, under the banner of the cross, he, if any man, would naturally and consistently be represented in this posture: still, the same posture might with equal propriety be assumed in delineating the monumental effigies of others, who never had been in any way connected with a crusade[m].

The Trumpington effigy rests upon an altar-tomb beneath an elegant canopy, in the church of that place, near Cambridge. As in the last example, the figure is depicted in the attitude of repose, with the hands conjoined over the breast; and so dignified is the expression of the departed knight, that truly may he be said to lie "like a warrior taking his rest." The costume also accords generally with that of Sir John d'Aubernoun, but is remarkable

[k] The demi-figure of Sir Richard de Buslingthorpe is, probably, of the same date as the complete effigy of De Trumpington: a description of this curious brass will be found at p. 113.

[l] Though now having the legs crossed, the brass of Sir John de Northwode at Minster in the Isle of Sheppey, must be excluded from the series of cross-legged knights, in consequence of the comparatively recent adaptation of this attitude to the figure, by means of a substitution of fresh lower extremities, in place of those originally constituting a part of the effigy. See p. 24.

[m] Possibly this attitude may indicate the founders and great benefactors of churches or chapels. That it should be restricted to monumental effigies in England, with the sole exception of one at Dublin and the four at Cashel, (of which three are *females*,) in the sister island, is a very singular fact; while here, figures carved in this attitude abound in every part of the kingdom. It would be curious, were it practicable, to trace the connection, if any, between such figures and the sacred edifice in which they lie. The effigies of Sir Roger de Kerdeston, A.D. 1337, at Reepham, and of Sir Oliver d'Ingham, A.D. 1343, at Ingham, Norfolk, are *cross-armed* as well as cross-legged: but neither of these knights were crusaders, while both appear to have been benefactors of their respective churches.

for the entire absence of ornament. Here, however, the head is supported by the tilting-helm, which is large and conical, having at its apex a staple for affixing either the heraldic crest, or the lady's scarf, known in chivalrous phrase as the "kerchief of pleasaunce[n]:" the helmet itself is secured by a chain to the narrow cincture round the waist, with a view thus to enable the knight to recover this important piece of his defensive equipment, should he chance to be unhelmed in the melèe. A plume of feathers, I may here observe, as an ornamental accessory, and not an heraldic bearing, was rarely if ever worn upon the steel head-piece of the knight before the reign of the fifth Henry, A.D. 1411; when the *Panache,* or plume consisting of at most *three* feathers, set *upright* upon the helmet, was introduced and generally adopted. It was not till about eighty years later, in the reign of Henry VII., that a rich profusion of feathers were attached to a small pipe, affixed for that purpose to the back of the helmet, whence they streamed down the shoulders of the knight almost to the crupper of his charger, or floated luxuriantly in the wind. In the effigy of Sir Roger de Trumpington, also, are first introduced the *Ailettes,* the prototypes of the epaulettes of modern times: and this with the Buslingthorpe, Chartham, and Gorleston brasses, and a sculptured effigy of a knight of the Pembridge family in Clehongre church, Herefordshire, is the only known example of a monumental figure in England, which displays this singular appendage to the accoutrements of the armed knight: in illuminations and upon seals, ailettes repeatedly occur. The shield of Sir Roger de Trumpington, which is large and concave to the person, is charged with the armorial bearings of the family,—azure, crusuly and two trumpets in pale, or: upon the ailettes, and also upon the sword-scabbard[o], the same heraldic blazonry is repeated, but here differenced by a label of five points; and thus the bearing corresponds precisely

[n] The monumental memorial of Sir William de Staunton, A.D. 1312, at Staunton, Nottinghamshire, supplies a good example of the tilting-helm of his time.

Tilting-helm.

[o] The sword-scabbard of Sir Richard de Montfort, in his sculptured effigy, c. A.D. 1270, at Hitchendon, Bucks, is similarly ornamented with shields of arms: and small shields are also worked upon the genouillières of Brian, Lord Fitzalan of Bedale, A.D. 1302, at Bedale, Yorkshire.

with the arms of a second knight of the same name, as they appear entered upon the roll of the battle of Boroughbridge, fought March 16th, A.D. 1322,—"SIRE ROG DE TRUPETON DAZUR IJ TROMPES DOR CROISELEE DOR J LABEL DARGENT." This second Sir Roger was grandson of the former; and both, being eldest sons, might equally bear the label. That this interesting brass never was finished, clearly appears from the shield, which exhibits the commencement of preparations for sinking or cutting away the field, for the purpose of inserting the enamel which should indicate its azure tincture: the plainness of the entire work also, and the general uniformity of breadth observable in all the engraven lines, bold and effective as they nevertheless are, serve to confirm this supposition[p]. The narrow fillet of brass which originally bore the inscription, has long since been removed from round the verge of the slab; its casement is curious, since it measures at the head about an inch and a half more than at the feet of the figure. This knight in the year 1270 assumed the cross, and accompanied Prince Edward to the Holy Land; and thus his effigy, (but of effigies engraven on brass, his alone) supports the generally received opinion, that the cross-legged attitude bespeaks the crusader.

Ailettes or ailerons[q], as they were appropriately termed, came into fashion early in the reign of Edward I.; although the first English royal seal upon which they appear is that of Edward III., during whose reign they ceased to be worn. Ailettes designed for actual service appear to have been formed of steel, and usually displayed the arms of the wearer, or some personal badge or device: they were attached by laces or arming points to the hauberk; and their object was to furnish additional protection to the shoulders

[p] The mail of this effigy is represented by rows of small crescent-shaped incisions in the plate, facing alternately to the right and left: this is the usual mode of expressing in these engravings that species of mail armour, which is to be distinguished as *ring-mail*, and which is composed of small rings of steel sewn edgeways upon a strong garment of leather or quilted cloth. The plate upon which this brass is engraved is of unusual thickness, and the incised lines are deeply cut, and still as sharp and clear as when first executed by the graving-tool. Some traces of gilding may be observed on a close inspection.

[q] The ailettes were occasionally termed *Gonfanons;* but this term more generally indicates the small pennon, in shape somewhat resembling a ship's vane, which fluttered from beneath the head of the knightly lance.

and neck[r]. The ailettes of Sir R. de Buslingthorpe are plain, and, like those of Sir R. de Trumpington, are fixed in a perpendicular position: in the Chartham and Gorleston brasses they are so worn as to rise lozenge-wise above the shoulders; and of these the former is charged with the badge of the wearer, and the latter simply ensigned with a cross. The first mention of ailettes which has been noticed in any document occurs in the roll of a tournament held at Windsor, A.D. 1278; from this curious memorial we learn that *dress ailettes* were formed of leather covered with cloth or silk, and bordered with fringe, and that they were laced to the shoulders of the hauberk with silken cords. Among the list of the knights present at this tournament occurs the name of Sir Roger de Trumpington himself, together with his entire equipment for the occasion, including "PAR ALETT,"—a pair of ailettes. At a subsequent period, a pair of ailettes garnished and fretted with pearls, occur in the inventory of the effects of Piers Gaveston, taken A.D. 1313: and a similar entry appears in the inventory of Humphrey de Bohun, earl of Hereford and Essex, A.D. 1322, respecting "IIIJ PEIRE DE ALETTES DES ARMES LE COUNTE DE HEREFORD."

After an interval of thirteen years, A.D. 1302, the 30th of Edward I., appears the memorial of Sir Robert de Bures, at Acton in Suffolk, unquestionably the finest early brass, and on the whole the finest military brass in existence[s]. The costume differs but little from that of the two preceding figures, but its details are more elaborate, and the drapery is disposed with a greater degree of elegance. The guige in this effigy is so arranged as to pass under, and consequently be partially concealed by, the coif-de-

[r] The ailettes of Sir — de Pembridge at Clehongre, are plain and concave to the person; and they are attached to the shoulders by arming-points.

[s] See Frontispiece.

Gough thus describes this noble plate: —"A neat brass figure, cross-legged, in mail, round helmet, surcoat falling lightly in handsome plaits which are gathered round his waist by a kind of cord, and fringed at the bottom and sides: his sword, whose hilt as well as his knee-pieces is highly ornamented, is girded on his left side before; and on his left arm, suspended by a baudric over his right shoulder, is a pointed shield charged with ermine, on a chief indented, sable, three lionels, rampant. His spurs are in single point, and at his feet is a lion. At the north-west corner of the plate (slab) remains in Gothic capitals his name,"—ROBERTVS : DE : BVRES :

mailles: it sustains a shield of form resembling that of Sir Roger de Trumpington, and, like his, charged with heraldic insignia, being the arms of De Bures,—Ermine, on a chief indented, sable, three lioncels rampant, or[t]. Below the skirt of the hauberk, which is composed of chain-mail, are seen the gamboised, or padded and quilted trews, denominated "*cuisseaux gamboisez*," which cover the chausses from the knee upwards: this garment, having its surface usually of silk, or other even more costly material, in the brass before us is richly "embroidered with the fleur-de-lys, and an ornament resembling in shape the Greek lyre, disposed alternately in lozenges formed by the reticulation of silken cords." The sword-hilt exhibits a corresponding reticulated enrichment; and the knee-plates are likewise elaborately engraved. The brass Longobardic letters of the legend have been long taken from their respective matrices; and so worn is the verge of the slab itself, that the forms even of these are for the greater part obliterated: the name, however, happily is preserved, so that we may safely reckon the legend to have commenced thus,—

✠ SIRE : ROBERT : DE : BVRES : GIST : ICY :[u]

But four years later, A.D. 1306, the 34th of Edward I., follows the last military brass of this reign, and the last example of mail having no further admixture of plate-armour than the steel genouillières: it commemorates Sir Robert de Septvans, and lies in the fine church of Chartham in Kent, of which very probably he had been the founder. "The execution of this brass," remarks Mr. Waller, "is not so careful as usual, the plates are less skilfully joined together, and the mail seems to be unfinished, a small portion at the ankle of the right foot being more elaborate than the

[t] In the shield, as depicted on the brass, but two lioncels are emblazoned on the chief.

[u] Another brass at Acton, bears date A.D. 1539, and is the memorial of Henry Bures, Esq., who is habited in armour. And again a brass of much later date commemorates another member of this family Isaia Bures, once vicar of Northolt in Middlesex, who, dying A.D. 1610, was buried in his church; where, over his grave, engraven in brass, is his effigy, in academic habit and in a kneeling posture.

rest; but on the whole, it is well designed, and a very useful memorial of the military costume at the close of the reign of Edward I."

The costume in this brass differs from that of the preceding effigies, in having the head and hands uncovered[x]; the coif-de-mailles is thrown back, and lies on the breast and shoulders, and the terminations of the sleeves of the hauberk hang down from the wrists. Beneath the hauberk appears the quilted under garment, called the *Haqueton;* and chausses of similar material pass over the knees, forming a pad for the genouillières, which here are shaped somewhat like the elbow-pieces of a later period; their edges are escaloped. The sword-belt and scabbard are highly ornamented, and the spurs still devoid of rowels. The long and flowing surcoat is emblazoned with the arms of the family; and it is worthy of remark that there are *seven* fans displayed on the figure, besides the independent charges of the shield.

The singular name of Septvans or *Seven-fans,* is derived from the ancient cognizance of the family; though it would seem that their armorial bearing displayed but three fans of gold upon an azure field,—"DAZUR E IIJ VANS DOR." The fan thus borne, and so clearly represented on the brass, is the ancient instrument of wicker-work for winnowing corn; and in form and construction bears a strong resemblance to the similar implement of modern husbandry. Peaceful as it must be regarded in its primary acceptation, there is something strikingly suitable to the warrior in this emblem, a suitableness not lost sight of by him who wrote for all time: for in "Troilus and Cressida[y]," we read,—

> "Distinction, with a broad and powerful *fan*,
> Puffing at all, winnows the light away;
> And what hath mass, or matter, by itself
> Lies, rich in virtue, and unmingled."

Thus, the chivalrous qualities of the knight could be dispersed by no adverse blast; while, like chaff before the wind, he scattered afar all that was worthless in itself, and adverse to the cause he

[x] Possibly the bare head and hands may denote the peaceful death of the knight.

[y] Act I. Scene iii.

had espoused. Such, doubtless, were the principles, as such was the motto of De Septvans,—"Dissipabo inimicos Regis mei, ut paleam,"—'the enemies of my king will I disperse like chaff.' The grandfather of this knight, who died A.D. 1249, was present with King Richard I. at Acre: but Sir Robert himself does not appear to have joined the crusade, though there is record of his having repeatedly performed good service to his sovereign at home. Six years after his last appearance in the field at the celebrated siege of Caerlaverock, A.D. 1300, he died, being then fifty-seven years of age, and leaving a son named William[z]. It is very curious to observe the striking similarity in design and general treatment, exhibited between this Chartham brass and the sculptured effigy in the Temple church, probably that of William, lord de Ros, who died A.D. 1317: these memorials appear to have been executed after designs from the same artist, and thus would indicate an identity of origin for the various species of monumental portraiture[a].

Though in other points the general aspect of the two remaining cross-legged brasses corresponds with the example already noticed, in one important particular they exhibit a marked distinction from them. No longer are the genouillières the sole exception to the armour being throughout of mail: for here the adoption of a considerable portion of plate armour is apparent, in combination with the reticulated hauberk. One of these brasses, now existing in the church of Gorleston, near Great Yarmouth, is unfortunately mutilated in the lower extremities, and has also lost its armorial accessories and a rich pedimental canopy; still, enough of the figure yet remains to enable us to form a correct idea of its original appearance. The coif-de-mailles, hauberk, surcoat, and belts,

[z] In the church at Cobham, in Kent, lies buried, and there is commemorated by an Anglo-Norman inscription, Joan de Septvans, sister of Sir Robert de Septvans, and first wife of Sir John de Cobham, baron of the exchequer, who died, A.D. 1300.

[a] The effigy of Brian, Lord Fitz-Alan of Bedale, A.D. 1302, in Bedale church, Yorkshire, (figured by Hollis,) would also appear to have been designed by the same artist. The brass of Sir Richard de Buslingthorpe (p. 113) again, may be regarded as the work of both the same *engraver* and the same designer. The Temple effigy is figured by Mr. Richardson, in his notice of the restorations recently so ably executed by him in that splendid church.

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CIRCA A.D. 1320. 13° EDW: II.

J.R. Jobbins, Lith.

SIR .... DE BACON.

Gorleston Church, Suffolk.

(Mutilated - Canopy destroyed)

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are retained; though the sword-belt is somewhat slighter than in the previous examples. The back of the upper arms, from the shoulder to the elbow, and the front of the lower arms, from the elbow to the wrist, have the additional protection of plates of steel, severally designated *Demi-Brassarts* and *Vambraces:* the front of the legs is similarly guarded by *Jambarts* or shin-pieces; these plates are all strapped over the mail: at the bend of the shoulders and elbows, in front, are *Palettes* or *Roundels; Coudières* or elbow-pieces guard the elbows themselves, and at the knees are genouillières: these *all* are of plate. The shield is small, flat, and heater-shaped; and it is sustained by a very narrow guige, which passes over the hood of mail. From above the shoulders rise the ailettes, which are fringed and ensigned with the cross of St. George. This effigy, supposed to represent one of the Bacon family, having been abstracted from its marble slab, came into the possession of the late Craven Ord: but at his death in the year 1830, by the care of the late John Gage Rokewode, Esq., and of Dawson Turner, Esq., it was restored to its original position in Gorleston church. Its date is about A.D. 1320. It is in all respects a valuable specimen, well designed and executed, and, as far as it yet remains, in fair preservation.

Bearing this same date, A.D. 1320, the 8th of Edward II., and preserved in the church of Pebmarsh, near Halstead in Essex, is the fifth and last remaining brass of this series: it commemorates a knight of the Fitzralph family; and, with but a few trifling exceptions, it is in fine preservation. The arming and general equipment of this knight is precisely the same as I have already noticed in the Gorleston brass; with the exception of the ailettes, which are here omitted, and the mail which is interlaced chain-mail instead of the ring-mail. In this example also the arming of the legs and feet is completely expressed: it exhibits the jambarts continued from the ankles by *lames*, or small plates of steel, over the front of the feet, and thus forming the mixed *Sollerets* of mail and plate. The surcoat is long and ample: the convex shield is apparently fringed, and its guige is broad and fastened over the hood by a buckle: the mail throughout is admirably expressed: beneath the skirts of the hauberk appears the haqueton, or quilted

under garment, designed to protect the body from the pressure of its covering of reticulated steel: and beneath the haqueton are seen the gamboised *cuisseaux*. The genouillières, with the several appointments of the sword, are elaborately enriched: and from the centre of the palettes small spikes project. At the feet of the knight reposes a dog. From the circumstance of there being no means of positively identifying the individuals, to whose memory this and the last described brass were laid down, it cannot be ascertained whether or not crusaders are indicated by these cross-legged effigies: and thus, as before observed, of the knights commemorated by the five cross-legged brasses, but one is known to have followed the cross-banner into the Holy Land.

We have already seen that but four brasses representing entire figures of the knights of the reign of Edward I., are yet known to be in existence[b]: and to these, notwithstanding the more general adoption at that period of this species of memorial, but five others can be added illustrative of the knightly costume worn during the reign of his unfortunate son and successor. Of two of this second series I have just spoken: two others "are nearly counterparts of each other in design, almost contemporary in date, and without doubt executed by the same hand:" these commemorate a second Sir John d'Aubernoun, the son and heir of the former, at Stoke d'Aubernoun; and Sir John de Creke with the Lady Alyne his wife, at Westley Waterless, in Cambridgeshire. This last named brass consists of two effigies still entire; but it has lost its fine double canopy, with the inscription and accompanying shields of arms. On her head the lady wears a coverchef falling over the shoulders, her chin and throat being further enveloped with a wimple or gorget, which barely discloses the plaited bands of the hair on either side the face: over a long and somewhat close kirtle with sleeves, is a second and sleeveless garment of more ample proportions, which is open[c] from the shoulders to the waist, and gathered up beneath the left arm; over all is worn a mantle,

[b] The Gorleston and Minster brasses having originally represented the complete effigy, are to be classified with such as still remain in a perfect state, and not with those which were in the first instance designed to represent demi-figures.

[c] For further notice of this sleeveless garment, see p. 62.

which is confined on the breast with a short cordon, and also gathered up in folds beneath the left arm. In the effigy of the knight appears a further change of costume: the long and flowing surcoat, open in front, has been discarded, and its place occupied by an extraordinary garment called the *Cyclas*, which is laced at the sides and reaches below the knee behind, while in front it is cut very short, and displays the escaloped and fringed border of a second garment, probably the *Gambeson* or *Wambeys*, a body-covering stuffed with wool and padded in parallel lines of needle-work [d], from beneath which descends the skirt of the hauberk, now cut to a point in front, and the camail is similarly fashioned; and again, beneath the hauberk, and completing this strange multiplicity of garments, is seen the haqueton, reaching to the genouillières [e]. Chausses of *banded* ring-mail [f], faced with jambarts of plate, cover the legs; the sollerets, which rest upon a lion, are of mixed mail and plate, and of great length; and the spurs now assume the *rouelle* form. The sleeves of the hauberk terminate a little below the elbow, and disclose the fore-arms *entirely* encased in vambraces of plate: demi-brassarts with coudières guard the upper-arms and elbows: and roundels, fashioned to resemble heads of lions, protect the joints of the arms. The uplifted hands are bare. The waist is encircled by a narrow cincture and the sword-belt is arranged upon a new and simple plan, merely passing round the person about the hips, and being attached by swivels to the scabbard of the sword, which is thus girded in front of the figure: the

[d] The Haqueton was stuffed with cotton, and also padded: both were worn, partly to protect the body from the pressure of the steel-harness, and partly to serve as an additional defence.

[e] Possibly Sir John de Creke, thin as he appears, may be here represented as wearing yet another garment with the gambeson, between his cyclas and hauberk, the fringe terminating one, and the escalops the other: the escalops, however, appear to belong to the same garment as the one immediately beneath the cyclas. The companion brass of Sir John d'Aubernoun certainly exhibits but four distinct garments, including the hauberk: and such also is the case with the noble effigy in Westminster abbey, of John of Eltham, brother of Edward III. Again at Ifield in Sussex is another fine effigy, that of Sir John d'Ifield, similarly habited; and in Hereford cathedral, A.D. 1321, Humphrey de Bohun, earl of Hereford and constable of England, affords in his monumental effigy a third fine example of the same military equipment.

[f] This is another variety of this species of armour, in which the rings were attached to strips or bands of leather, and these again were fastened to some under-lining of strong material.

sword itself is of great length. A narrow guige supports a small heater-shaped shield, charged with the arms of the De Crekes,—Or, on a fesse, gules, three lozenges, vair. In place of the coif-de-mailles, the head is now covered by a *Bascinet* of plate, in this example fluted, and having at its apex an elegant device for attaching the scarf or crest: to this bascinet is attached, by a lace drawn through staples termed *Vervelles*, a *Camail*, or mail covering for the neck and shoulders[g]; a narrow strip of mail is also attached to the rim of the bascinet, having a fringe-like appearance. The date of this brass is A.D. 1325, the 18th of Edward II. A singular circumstance connected with this monument is thus noticed by Mr. Waller. "At the right foot of the lady's figure is a monogram, probably that of the artist by whom it was executed: it consists of the letter N, above which is a mallet, having on one side a half-moon, and on the other a star or sun. It, is worthy of remark, that the same device (without the letter) is found on a seal attached to a deed of the 5th of Edward I., wherein one Walter Dixi, Cementarius de Bernewelle, is conveying certain lands to his son Lawrence. The seal of Walter has for its legend, ✠ S. WALTER : LE : MASVN[h]. The occurence of a similar device in two instances seems to shew that it was not an individual mark: may it not have been the badge of some guild of Masons? If so, it will suggest that the same minds which designed the architectural structures of the middle ages, also designed the sepulchral monuments; and this opinion is strengthened by the fact of their generally agreeing with the prevailing taste of the times." In the curious palimpsest[i] fragment from Trunch church, Norfolk, (both sides of which are subsequently figured,) we have upon a shield the same devices of the half-moon and star, but without the mallet;

[g] The term *Camail* appears to be a slight abbreviation for *Capmail*,—the mail, that is, appertaining to the head-piece.

[h] The monogram on the brass is figured of the full size: and the device of the seal is drawn, also of the full size, from Mr. Waller's engraving.

[i] See pages 147, 149. Also see Appendix (C.)

in the base of the shield is the letter W: and thus the hypothesis of Mr. Waller is confirmed by a third example of the use of this singular device, somewhat modified indeed, but still essentially the same.

The brass of the second Sir John d'Aubernoun bears date two years later, A.D. 1327: it commemorates the eldest son of the former knight of the same name, and lies beside the brass of his father in the chancel of the church at Stoke d'Aubernoun in Surrey. The points of difference between this and the brass of Sir John de Creke are sufficient to stamp either work with that peculiar individuality of character, so remarkable in these engraven monumental plates, while their general similarity, by confirming the accuracy of both, greatly enhances their value as faithful portraitures of our island chivalry in the olden time. It is also a matter of no slight interest to be enabled to trace, as in these specimens, the efforts of the same genius and the works of the same hand[k]. In this brass the knight is depicted as wearing a beard as well as moustaches: his shoulders and elbows are guarded in front by roundels, those at the elbows being attached to the joints of the coudières by *arming-points*: the cyclas, which is itself covered on the breast by the camail of the bascinet, is drawn over the upper part of either shoulder-roundel, and it falls unconfined at the waist by any cincture: the gambeson is escaloped and fringed, and has its outer surface embroidered with rosettes; the spurs are of the pryck form: the very long and strait sword is

Sir John d'Aubernoun the younger, A.D. 1327. Stoke d'Aubernoun church, Surrey.

[k] The brasses of De Creke and the second Sir John d'Aubernoun are here for the first time both figured in the same work: and thus an opportunity is given for their comparison.

girded about the hips by a broad and ornamented belt, buckled in the front: and the shield, still enamelled with the D'Aubernoun arms, rests, unsupported by any guige, upon the left arm[l].

Sir John de Northwode, Minster, Isle of Sheppey, c. A.D. 1330.

The sole remaining military example of this reign is the curious brass, to which I have already referred as being preserved in the church at Minster, in the Isle of Sheppey. This may be assigned to the same period, about A.D. 1330; for we find that Sir John de Northwode, the knight thus commemorated, was summoned to parliament as a baron of the realm, about the 6th of Edward II., having previously received knighthood from Edward I., at the siege of Caerlaverock. He is represented as wearing a bascinet and camail of banded ring-mail, a hauberk of similar material, a cyclas, and haqueton. The bascinet is plain, but with an enriched border, and it assumes a singular swelling form: the camail is finished over the breast in large engrailed escalops. Attached to an ornamented staple, projecting on the left side from the cyclas, is a chain which passes over the shoulder, for the purpose of securing the tilting-helm: the staple itself is screwed or rivetted to a *Plastron-de-fer* or *Mamelière*, a plate of steel secured to the hauberk, beneath the cyclas, for the purpose of additional protection[m]. The

[l] The Pembridge knight, before mentioned as being commemorated by an effigy at Clehongre church, Herefordshire, wears the cyclas, gambeson, and hauberk; but the fourth garment, the haqueton, though doubtless worn, is not expressed in the effigy. The camail of this knight has a lining, escaloped at its border to correspond with the gambeson. Another knight at Atherington, Devonshire, (probably Sir Arthur Basset,) wears over his camail a *mantelet*, corresponding with his jupon.

Sir John Blanchefront, in his effigy at Alvechurch, Worcestershire, wears a bascinet finished at its apex in precisely the same manner, as are the head-pieces of Sir John d'Aubernoun and Sir John de Creke. The bascinet of Sir John Blanchefront is also fitted with a vizor.

[m] A breast-plate of steel was commonly worn beneath the cyclas or jupon, it was

upper arms have no defences of plate, with the exception of escaloped coudières and corresponding roundels, at the elbows and shoulders: the lower arms have vambraces of scale-like appearance, possibly composed of *Cuir-bouilli*[n], or more probably of small overlapping plates of steel; and the hands are bare. The shield, which is large and hollow, and charged with, ermine, a cross engrailed, gules, for Northwode[o], is suspended from a very long guige in front of the left thigh, immediately below the sword-hilt, thus covering the upper part of the scabbard[p]. The sword itself is girded by a belt buckled round the waist, a little below which the figure has undergone a singular mutilation, having had a strip of the original plate cut out and abstracted: and again from the remainder of the lower portion, all that part of the original composition which was below the genouillières has been altogether removed, and its place supplied by the present ill-adapted and

attached to the hauberk, and necessarily imparted to the outer vest its own globular form. This arrangement is frequently observable in sculptured effigies, though in brasses it cannot well be made apparent. The chains from the breast-plate were afterwards, when worn, generally attached to the hilt of the sword and of the dagger. In the effigy of Sir John Blanchefront both the chains are appropriated to the sword; the one from the right side being fastened to the hilt of the weapon, and the other to its scabbard. The misericorde or dagger is represented as worn in this fine effigy.

[n] Cuir-bouilli, the *curebuly* of Chaucer, was a preparation repeatedly mentioned by medieval writers; it consisted of leather, adapted by the process of boiling to various purposes both of defence and ornament. See p. 50, and note. The shield of the Black Prince at Canterbury is undoubtedly an original specimen of cuir-bouilli. And now in the beautiful modern preparation, known as "impressed leather," this invention has been revived and brought to the highest degree of perfection.

[o] Or the bearing on the shield may be a cross engrailed between ten cheanut leaves, for Northwood Chataigniers.

[p] This mode of wearing the shield appears to be a characteristic of the knights of France, by whom it was termed *Ecu en cantiel*. A remarkably fine effigy thus accoutred is now preserved in the Royal catacombs at St. Denis: it commemorates Charles, Conte d'Etampes, who fell, in the thirtieth year of his age, at the siege of Pincorain, A.D. 1336. This knight, a prince of the blood royal of France, is armed *completely* in ring-mail: his head is unhelmed, and his flowing hair is encircled by a wreath of roses: the coif-de-mailles hangs loose about his neck, and the mail gauntlets also depend from the wrists: the surcoat is long and plain, and girded about the waist by a narrow cincture: over the hips is buckled a broad and rich sword-belt; and a long guige, corresponding with it in breadth and enrichment, crosses the right shoulder, and is attached to the shield, which is adjusted over the hilt of the sword precisely after the fashion exemplified in the brass at Minster. It is impossible not to be struck with the similarity in artistic treatment exhibited between this fine effigy, and the memorials of Lord de Ros in the Temple church, of Sir Robert de Septvans at Chartham, and Lord Fitz-Alan at Bedale.

incongruous substitute[q]. The genuine portion of the lower part of the figure exhibits the skirts of the cyclas, the hauberk and the haqueton, the latter being escaloped, and the hauberk made to open for a short space in the centre and on either side. The genouillières and the base of the shield also remain as originally executed. The head of the knight rests upon an embroidered cushion: and another cushion diapered after a different pattern supports the head of his lady. In this lady's effigy we have a very curious example of the female costume of the period. She wears a long and rather close-fitting kirtle, with tight sleeves terminating in narrow bands at the wrists: and over this a flowing mantle, lined with vair[r]; this mantle is wrapped about the entire person and gathered up under the right arm; the arms appear through openings cut for that purpose in the sides of the mantle; and from the shoulders in front of the figure fall the long pointed lappets of this singular outer garment, lined throughout with the variegated fur. The hair is plaited on either side the face; and the throat and chin are enveloped in a most disfiguring wimple or gorget, or possibly in the wimple-like collar with which the kirtle or under-dress was sometimes finished. The lady thus attired, the consort of Sir John de Northwode, was Joan de Badlesmere, a daughter

Lady de Northwode, c. A.D. 1330

[q] In the accompanying engraving the original portions of this figure only are represented; and a vacant space is left to denote the portion which has been taken out from the midst of the figure. The legs of this brass, as they now appear, are crossed, a position evidently not contemplated by the original artist. See cut p. 42.

[r] Vair was a species of compound fur, made up of numerous small pieces of different coloured skins; it was in great request for the decoration of various articles of dress. Subsequently vair became an heraldic distinction.

probably of Bartholomew, Lord Badlesmere, of Leeds castle, in Kent.

Armour consisting of mail and plate defences thus combined together, continued to be worn, with various slight modifications, throughout the earlier years of the long-protracted reign of Edward III. Gradually, however, the mail was superseded by fresh pieces of plate armour, until shortly after the commencement of the succeeding century, the 15th, it altogether ceased to be in general use, except as a secondary defence worn under the plate, or when introduced in small portions at those parts where, in order to admit freedom of action for the limbs, it was essential. Various highly interesting brasses exemplify the successive changes which intervened, between the first introduction of plate-armour, and its ultimate formation of the warrior's complete defensive panoply. Of these, in addition to the examples already noticed, the mutilated brass of Sir Hugh Hastings at Elsyng church, Norfolk, A.D. 1347, the 20th of Edward III., is by far the most curious and valuable[a]. The general composition of this brass comprises an effigy beneath a canopy of elaborate richness, each side of which consists of a series of four canopied niches enclosing as many armed figures. This is the latest instance of which I am aware, in which the shield is represented in a brass as forming a part of the knight's personal equipment. The other peculiarities in this brass which require especial notice are the *Gorget, Hausse-Col,* or *Mentonière* of plate worn by Sir Hugh Hastings himself: the *Visors,* attached to the bascinets of the several effigies introduced into the canopy, as well as that of the principal effigy: the *Jupon* charged with armorial insignia: the first introduction of *Haut-de-chausses* or trews of *Pourpointrie*[b], studded with small circular plates of steel: and the tilting-helm with its crest, placed as a finial at the apex of the canopy. In the principal effigy, the sleeves of the hauberk are slipped off from the hands, as in the brass of Sir Robert de Septvans, and hang down from the wrists,

[a] See p. 23.

[b] For illustration and description of this *studded-mail,* see p. 51. The arms borne by Sir Hugh Hastings are thus emblazoned in a contemporary roll of arms,—Or, a maunche, gules, differenced of a label, azure.

displaying the quilted haqueton beneath the mail: the armorial bearing of Hastings, the maunche, or ancient military sleeve, is richly diapered upon both the shield and the jupon, and in both cases it is differenced with a label of three points: the jupon, or sleeveless covering to the hauberk, now appears with a full skirt; and upon this, hanging loosely from over the hips, is the broad and rich sword-belt, which is attached to the sword-scabbard on the left side, and is buckled in front[u]: the genouillières are curiously spiked: and the rounded bascinet with its uplifted visor rests upon a diapered cushion supported by two angels. In the smaller figures a singular double outline will be observed; designed, it would seem, simply to distinguish the effigies themselves with greater distinctness from the diapered field on which they are placed[x]. These figures represent, on the dexter side, King Edward III., crowned, and displaying on his embroidered jupon the arms of France and England quarterly, which bearing was assumed by King Edward in the year 1341, but six years anterior to the date of the brass: the second figure is Thomas de Beauchamp, armed at all points, and holding a lance with a pennon[y]: the third figure, now lost, represented one of the Despencer family: and the fourth is Roger Grey, Lord Grey of Ruthin: on the sinister side are figures of Henry Plantagenet, earl of Lancaster, great grandson of King Henry III.: the second figure is lost, but it originally represented Laurence Hastings, earl of Pembroke, who died A.D. 1348, and his shield bearing *Hastings* quartering *Valence,* has been considered the oldest example of a subject quartering arms: to this succeeds the effigy of Ralph, Lord Stafford: and the lowermost is that of

Head of Thomas de Beauchamp, Hastings brass, Elsyng, Norfolk, A.D. 1347.

[u] The knight, whose effigy is placed within the head of a floriated cross at Wimbish in Essex, has his sword girded after a similar fashion. See p. 119.

[x] The same double outline occurs, and with the same object, in the brass of Ralph de Knevynton, at Aveley, in Essex.

[y] This figure, and the last on the sinister side of the canopy, with the mounted figure in the pediment of the canopy, form a beautiful plate in Waller's Brasses: and the entire brass is figured in Cotman's work.

Head of Almeric, Lord St. Amand. Hastings brass, A.D. 1347.

Almeric, Lord St. Amand, whose head-piece is very singular; it appears to be the *Chapelle de fer* or steel-bonnet, and is here worn over the bascinet, but without any defence for the face; in actual combat, however, it might be drawn forward, so that the brim projecting over the brow would afford some additional protection; this is the only specimen of this head-piece which has been noticed engraven in a brass; and the only other example in a monumental effigy occurs in one of the equestrian figures of Aymer de Valence, on his monument in Westminster abbey. In an upper compartment of this canopy, within an octofoil encompassed by a circle, is a mounted warrior, trampling down and piercing with his lance a fiend, probably designed to indicate the triumph of the Christian faith: in this group, the voluminous trappings of the charger, and the gauntlets of his rider, which here first appear divided into fingers, are both remarkable. The early practice of pointing the foot downwards through the stirrup is also here exemplified: this position, naturally resulting from wearing shoes of mail, was universally adopted by knights when in the saddle, from the Conquest till the time of Richard III., A.D. 1483; during which period the sollerets, or armed shoes, were worn pointed; but subsequently the heel was dropped and the toe elevated, when broad and rounded *Sabbatons* were introduced. The spurs were not screwed to the armour before the middle of the fifteenth century. In brasses these knightly appendages, with their accompanying straps, are usually depicted with great distinctness; but few engraven specimens, however, occur of spurs of greatly disproportionate length, notwithstanding the continued prevalence of this extravagant fashion; the longest spurs which I have noticed are in the brasses of Sir John de Braose, A.D. 1426, at Wiston in Sussex, of Sir John Say, A.D. 1473, at Broxbourn in this county, and of Henry Bourchier, earl of Essex, A.D. 1483, at Little Easton, Essex; but these are far exceeded by the incised slab, bearing date A.D. 1441, at Brading in the Isle of Wight, and which comme-

morates Sir John Cherowin, or Curwen, constable of Porchester castle[z].

Before I refer to any other individual examples, it may perhaps be desirable here to introduce a brief general description of the more prominent characteristics of the style of armour, prevalent during the latter half of the fourteenth, and the early part of the fifteenth centuries, and which immediately preceded the adoption of complete suits of plate-armour. The hauberk, curtailed in length, and frequently, if not generally, sleeveless, and now it would seem denominated the *Haubergeon*, was worn over the quilted gambeson or haqueton, and itself covered by the *Jupon*; this last-named sleeveless overcoat was also denominated the *Pourpoint*, from the Latin word, *Perpunctum*, indicative of its construction; it being composed of several thicknesses of material, sewed through, and faced with silk or velvet, upon which the armorial insignia of the wearer were frequently embroidered[a]: the jupon fitted close to the person, and, descending midway between the hip and the knee, was finished with an enriched border of escalops, leaves, or other cut and open work[b]. Another garment, called a jupon, is also spoken of, as having been at this period sometimes worn *beneath* the mail: but this is altogether distinct from the rich and splendid *covering* to the more strictly defensive portion of the knight's equipment, and was really a species of *just-au-corps*, or haqueton, expressly designed to be worn beneath the armour: it might have been constructed of very strong materials, such as cuir-bouilli, and with a plastron or breast-plate of steel have been the only personal defence. To this breast-plate the term haubergeon was occasionally applied; the armour of mail, worn over such an haubergeon, being still distinguished as the hauberk. A steel breast-plate was also a common appendage to the ordinary short hauberk, to which it was firmly attached beneath the jupon. The arms of the knight were entirely encased in *bras-*

[z] See p. 160.

[a] The jupon was sometimes stuffed and padded, though it would seem to have more generally been constructed after the fashion from which it derived its other name of pourpoint.

[b] This mode of cutting out the borders of garments into open-work of various devices, prevailed in almost every description of dress worn at that period.

sarts[c] of plate, having coudières or elbow-pieces variously formed, but all of small size; and at the shoulders were *Epaulières* constructed of several overlapping plates, but without palettes at either elbow or shoulder[d]; the gauntlets and sollerets were of plate, jointed, like the epaulières, after the manner of a lobster's tail; the nails of the fingers were often engraved upon these steel-gloves, and the knuckles were armed with small spikes or bosses of steel, denominated *Gadlyngs*. *Cuissarts* and jambarts of plate enclosed the legs above and below the knees, which were themselves guarded by genouillières. Double plates sometimes are introduced, for the purpose of additional security, immediately above and below the genouillières. At the back of the knee-joint, and also at the joints of the shoulders, elbows, and ankles, small *Goussettes* or *Gussets* of mail were introduced; and these frequently are depicted upon brasses with excellent effect. On the head was worn the bascinet, which now was often acutely pointed, and indeed may always be distinguished by its pointed apex from the more globular head-piece of a subsequent period: from the rim of the bascinet descended the camail of either interlaced or banded mail, covering the neck and shoulders like a tippet; the camail was attached to the bascinet by a lace drawn through vervelles or small staples; in some examples this arrangement is distinctly exhibited, but in others the vervelles are covered by a border of steel, generally ornamental, worked upon the rim of the head-piece. About the bascinet a wreath composed of cloth, silk or velvet, and sometimes enriched with jewels and goldsmith's work, was commonly worn: but in brasses it very rarely is depicted Above this wreath or orle rose the heraldic crest. During the time of actual combat, over the bascinet the tilting-helm was worn; in brasses this, with its crest, wreath or orle, and

BASCINETS.

Robert Albyn, c. A.D. 1360. Hemel Hempsted, Herts.

Thomas, Lord Camoys, A.D. 1424. Trotton, Sussex.

[c] The armour of the upper arm was the *Rerebrace*, of the lower the *Vambrace*.

[d] Small roundels in some few examples occur at the elbow-joints. In sculptured effigies, roundels occasionally appear at this period, placed both at the shoulder and elbow-joints: but I have not observed any example of this arrangement upon a brass.

mantling, are usually represented as placed beneath the head of the recumbent figure, a fitting pillow for the warrior in repose. Sometimes, in place of the tilting-helm, a very strong bascinet was worn, furnished with a visor capable of completely protecting the face[e]. The sword was long, strait and tapering; its hilt and either extremity of the scabbard were richly ornamented, but the greater part of the scabbard was usually plain; the guard of the weapon formed a cross, and the pommel was generally circular or octagonal in its outline, and was surmounted by a small angular knob. The sword-belt was broad and richly ornamented, and was girded over the hips, leaving the waist free from any cincture; this belt was usually fastened *strait* across the person by an enriched *Morse* or clasp; in some examples, however, it has a slight curve in its adjustment; and sometimes also it is buckled instead of being clasped: the sword was attached to this belt at the uppermost part of the scabbard, and it hung perpendicularly at the left side. Another weapon was now introduced, and was attached on the right side to the same belt: this was the *Misericorde*, or small strait dagger; it had no guard, and both its hilt and scabbard were curiously ornamented: in brasses the blade of the misericorde sometimes appears in front of the wearer, but more generally the hilt only is seen[f]. The camail was drawn closely round the face, generally covering the chin, while the long moustaches often protruded over the mail.

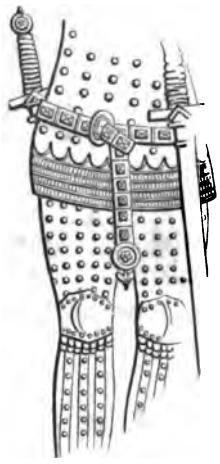
Misericorde, Earl of Warwick, St. Mary's, Warwick, A.D. 1401.

In some of the earlier brasses in this style of knightly harness, a curious variety of defensive equipment appears, consisting of a series of small round plates or roundels of steel, secured by rivets to a lining of pourpoint, or of cuir-bouilli, a preparation, as I have before observed, in common use in the middle

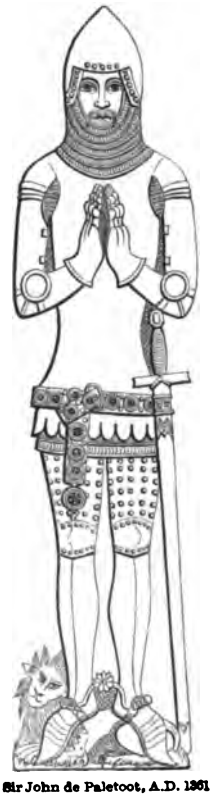
[e] At Allerton Mauleverer is a fine example of such a bascinet with its visor.

[f] It appears from sculptured effigies that the misericorde was usually secured by a short chain to the broad hip-belt, on the right side. In his effigy in Hereford cathedral, Humphrey de Bohun, earl of Hereford, wears his misericorde depending from a short chain directly in front of the person. This nobleman is habited in the cyclas, gambeson, hauberk, and haqueton: he died A.D. 1321.

ages, as well for defence as for ornament[g]. Perhaps the finest example of this *Studded-mail*, was the brass of Sir Miles de Stapleton[h], now lost from Ingham church, Norfolk: this knight died A.D. 1364, the 38th of Edward III.; and he is represented as wearing a studded jupon, and haut-de-chausses, with jambarts worked in studded bands[i]. Sir Ralph de Knevynton, at Aveley, Essex, A.D. 1370, has his jupon studded as well as his chausses[k]: he retains the long hauberk, pointed in front, and apparently made with sleeves reaching below the elbows; his hands and head are bare; about his temples is placed an ornamented fillet; the sleeves of his haqueton terminate in a species of mittens reaching some little space beyond the wrist; and he has chains from the breast-plate beneath the jupon, which are severally attached to his sword and misericorde[l]. Sir John de Paletoot, A.D. 1361, the 35th of Edward III., wears chausses only of studded mail; his jupon is plain, and the mail of his



Sir Miles de Stapleton, A.D. 1364
Late in Ingham church, Norfolk.



Sir John de Paletoot, A.D. 1361
Watton church, Herts.

[g] Effigies of warriors thus armed are of more frequent occurrence on the continent than in this country: for the fine example annexed (see next page), I am indebted to the Committee of the Archæological Institute; it represents a figure carved in wood in the choir of Bamberg cathedral, and appeared in the sixth part of the Archæological Journal. The legs of this warrior are encased in jambeaux of cuir-bouilli. The other singularities in his equipment will not escape the notice of the careful observer.

[h] An early seal of a Stapleton gives the rebus of the family, a *staple* enclosing the letters TON.

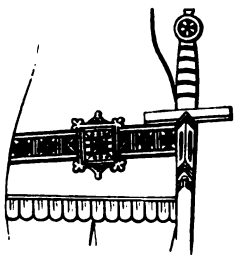
[i] The portion of the figure of this knight here engraved, is drawn from the beautiful etching in Stothard's Effigies: this brass is also figured in Cotman's work.

[k] See p. 22.

[l] See p. 42, and note (m.)

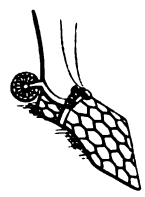
SCULPTURED EFFIGY, BAMBERG CATHEDRAL, A.D. 1370.

haubergeon and camail is banded[m]: this fine brass lies on the floor of a chapel to the north of the chancel at Watton, in this county; it is surmounted by an elegant canopy, and round the verge of the stone is the legend,—"Icy gist Monsieur .... Paletoot, Chevaler, qe morust le xiiij jour de Aust, lan de grace mill . ccc ...." Other examples of studded-mail occur in the brasses of Sir Thomas Cheyne, A.D. 1368, and of his son Sir William Cheyne, A.D. 1375, at Drayton Beauchamp, Bucks; of a knight of the Argentine family, about the same date, at Horseheath, Cambridgeshire; and of Sir John de Cobham, also about A.D. 1375, at Cobham, in Kent. Sir Thomas Cheyne wears jambarts of studded-mail arranged, like those of Sir Miles de Stapleton, in bands; his sword and sword-belt are highly characteristic of the period, while his genouillières are of unique singularity: this knight was esquire at arms to King Edward III., —"dilectus armiger suus," as that monarch terms him,—constable of Windsor castle, and ranger of Guildford park. His son, Sir William, wears *laminated sollerets*, composed of scales or small shingles of steel, or possibly of cuir-bouilli, which are also unique[n]. Sir John de Cobham, the munificent founder of Cobham college, bears in his hands a model of the church



Hip-belt, &c., Sir Thomas Cheyne, c. A.D. 1368. Drayton Beauchamp, Bucks.

Genouillière, Sir Thomas Cheyne, A.D. 1368.



Laminated Sollaret, A.D. 1375. Sir William Cheyne.

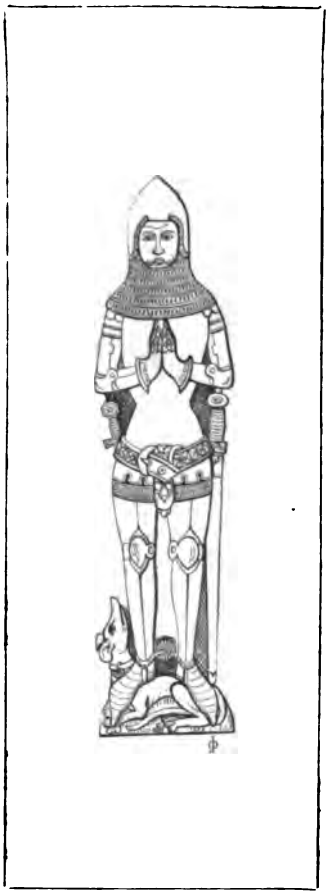
Sir John de Cobham, c. A.D. 1375. Cobham, Kent.

[m] In this example, the misericorde has been abstracted; and in the subsequent figure from St. Michael's church, St. Alban's, the cross-hilt of the sword is broken. One shield of arms remains in connection with the effigy of Sir John Paletoot; it is charged with paly of six, or, and vert, a chief indented of the second, for Paletoot,—a good specimen of canting heraldry.

[n] The gauntlets of Sir John de Buslingthorpe, and the defences of the lower arms of Sir John de Northewode, are constructed in a similar manner.

of that establishment: his genouillières are curious, and in some respect resemble those worn by Sir Thomas Cheyne °. Numerous specimens exist of the ordinary knightly habit, during what I venture to designate the *Camail-period* of armour. These brasses are satisfactorily exemplified in the memorials of Nicholas, Lord Bur-

Nicholas, Lord Burnell, A.D. 1382.



Knight, c. A.D 1386. St. Michael's church, St. Alban's.

° Two other examples of a similar equipment, and these of the greatest interest, are figured in a woodcut in Stothard's work, and also at p. 137 of Mr. Planchè's most excellent little volume, from the initial letter of the grant of the duchy of Aquitaine by Edward III. to the Black Prince, in which those distinguished personages are represented. Stothard has given two figures of knightly effigies habited in chausses of studded-mail, the one from the abbey-church at Tewkesbury, and the other from Holbeach church, Lincolnshire.

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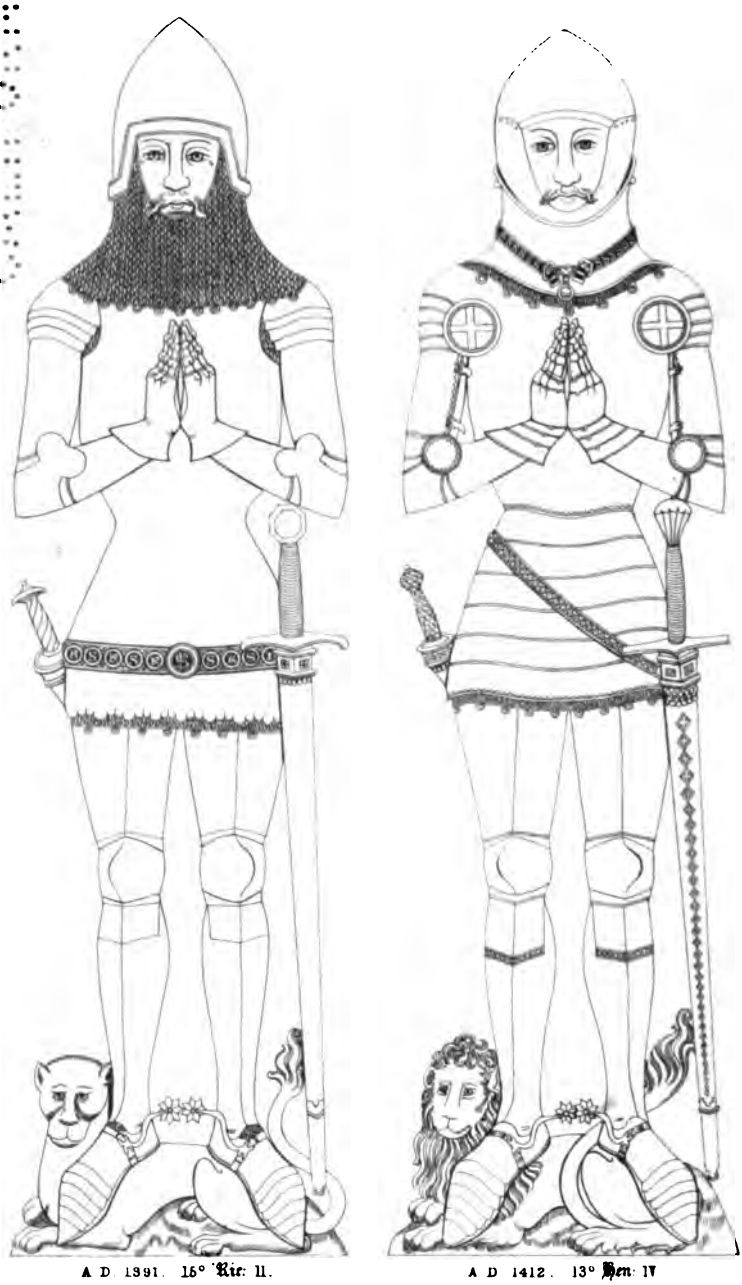


A D 1391. 15° Ric: II.

A D 1412. 13° Hen: IV

SIR ROBERT SWYNBORNE. SIR THOMAS SWYNBORNE.

At Little Horkesley Church, Essex

(Canopies omitted.)

A.D. 1362. 5th of Richard II.

SIR THOMAS AND LADY BURTON, LITTLE CASTERTON CHURCH, RUTLANDSHIRE

(See pages 55, 62, and 65.)

nel, A.D. 1382, at Acton-Burnel, Salop; and of a knight whose name now is unknown, also about A.D. 1385, at St. Michael's church, St. Alban's. In his brass at South Acre, Norfolk, A.D. 1384, Sir John Harsick with his left hand, which is gauntleted, clasps his sword-belt, while with his bare right hand he holds his lady, whose effigy is placed beside his own, on his right side: by this action, the arm displays the arrangement of the armour inside the elbow-joint, in the same manner as in the figure of Sir Miles de Stapleton, and in the subsequent brasses of Sir Peter and Lady Halle, and Thomas Baron Camoys and Elizabeth his lady. The effigy of Sir Robert Swynborne is surmounted by a splendid canopy, and beside his own figure lies that of his son, armed after the fashion introduced subsequent to his own decease: thus the same brass furnishes specimens, in the effigies of a father and son, of two successive, but altogether distinct, styles of armour, and both in the highest possible perfection. This large and noble work of art remains in excellent preservation; and may be regarded as, in every respect, an example of the greatest beauty, value, and importance[p]. The brass of Sir Thomas Burton, A.D. 1382, at Little Casterton, Rutland, is also a remarkably fine specimen of this style of knightly effigy: his camail is of chain-mail, and with the rest of his appointments, is admirably expressed: this knight is decorated with the collar of SS.[q] In Stoke church, Suffolk, A.D. 1408, is another very curious and fine brass, to the memory of Sir William Tendering: the gauntlets, sword-belt and scabbard, here are elaborately enriched: the bare head, which is very unusual, rests upon the crested tilting-helm[r], the bascinet, which was undoubtedly worn under it, being altogether omitted: and the long bifid beard descends over a species of gorget of mail. At Merevale abbey-church, Warwickshire, is the large and fine brass of Robert Lord Ferrers of Chartley, and his wife Margaret, A.D. 1407: and again,

[p] In the accompanying engraving, the canopies have been omitted, in order to shew the figures themselves upon a larger scale: the canopy which covers one of the figures will be found figured at p. 1.

[q] See pages 85, 133.

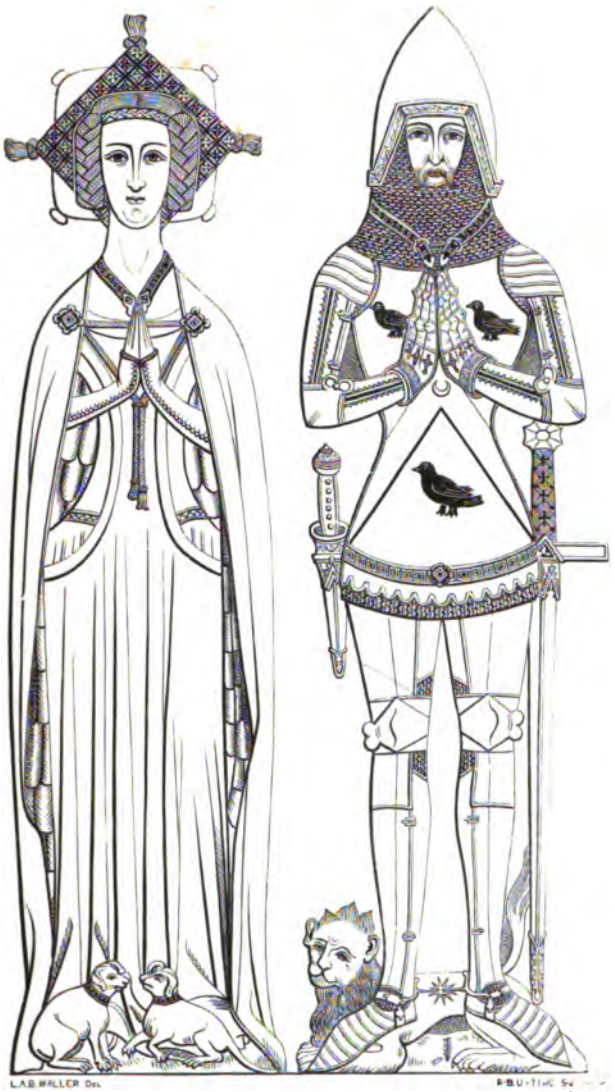
[r] A similar arrangement occurs in the brass of Walter Green, Esq., A.D. 1450, at Hayes, Middlesex, (see p. 70): at a still later period this omission of the bascinet was a common practice in the composition of these engraved effigies.

at Wootton-under-Edge, Gloucestershire, is another equally fine specimen of the same style of brass, in the memorial of Thomas Lord Berkeley, and Margaret his lady, who severally died A.D.1417, and 1392. Both these figures were probably engraved at the death of Lady Berkeley, in 1392: the armour of the knight is altogether characteristic of that period: over his camail he wears a collar of mermaids, a badge of the house of Berkeley[s]. Lady Berkeley is habited in a kirtle and mantle: she wears a small reticulated head-dress with a coverchef, and her head rests upon two cushions very elegantly diapered. At Baginton, in the county of Warwick, is another admirable brass of the same period, the memorial of Sir William Bagot, and Margaret his lady, A.D. 1407: this knight was a partizan and favourite of King Richard II.; and his name appears, in conjunction with Bushy and Green, in Shakespere's Richard II. Subsequently he appears to have made his peace with Henry Bolingbroke; for his forfeited lands were restored, and he was one of the first who received from that prince the collar of SS.[t] Before Richard's misfortunes, he entertained Bolingbroke at his castle of Baginton on the night before the intended combat on St. Lambert's day, between Bolingbroke and Norfolk, which ended in the banishment of both parties. The armour here depicted is a suit no less characteristic of the time, than excellent in itself. Lady Bagot wears a kirtle, sideless cote-hardi, and mantle lined with fur. This interesting and valuable monument, having been partially mutilated, has been beautifully restored[u]. I may here mention another curious brass of this period, comprising the figures of an unknown knight and his lady, with a fragment of a canopy, at Broughton in Lincolnshire: these figures hold hearts in their hands. And again, at Allerton Mauleverer in

[s] See p. 135.

[t] See p. 133. The arms of Sir William Bagot as emblazoned by Dugdale, are, argent, a chevron, gules, between three martlets sable; a crescent for difference.

[u] Dugdale gives representations of these effigies in their perfect state: and from his engraving they have been restored by the Messrs. Waller. The original enamels have also been replaced. This work has been effected at the cost of Lord Bagot, and in consequence of a suggestion from the Rev. W. Drake, M.A., of Coventry. The accompanying engraving, executed after a drawing by L. A. B. Waller, Esq., exhibits the gratifying results of judicious and skilful restoration.



A.D. 1407. 8th of Henry IV

SIR WILLIAM AND LADY BAGOT, BAGINTON CHURCH, WARWICKSHIRE

(See page 56.)

UNIV OF
CALIFORNIA

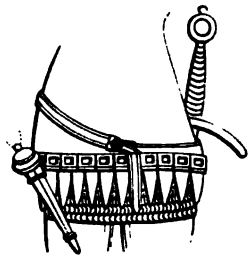
Scanned with CamScanner

A D. 1392. 16th of Richard II. A.D. 1417. 4th of Henry V.

THOMAS, LORD BERKELEY AND LADY, WOTTON-UNDER-EDGE CHURCH, GLOUCESTERSHIRE.

(See page 56.)

Yorkshire, is the brass of one of the Mauleverers and his lady, in which the knight appears wearing a visored bascinet: while at Hemel Hempsted, in this county, Robert Albyn, c. A.D. 1400, has his sword suspended from the customary belt, girded horizontally across the hips, and also further secured by a narrow diagonal belt buckled in front; the weapon itself hangs with its blade behind the figure, and in a sloping position[x]. One other brass of this period, also in Warwickshire, claims especial notice; the memorial at St. Mary's church, Warwick, of Thomas de Beauchamp, earl of Warwick, and the Lady Margaret, his countess, who severally deceased in the years 1401 and 1406, the 2nd and the 7th of Henry IV. Armed at all points in the style characteristic of the stirring times in which he bore such a distinguished part, this formidable baron here appears attired with splendour suited to his rank and importance: his bascinet, rerebraces, gauntlets, genouillières, and sollerets, together with his offensive weapons, are all richly ornamented: the mail of his camail and haubergeon, with the goussettes at the insteps, is finely wrought: and his jupon is emblazoned with his arms, gules, a fesse between six crosses crosslet, or. The dress of the countess though rich, is very simple: it consists of a kirtle or tunic, made to fit close about the person, but flowing in wide folds over the feet; the sleeves are buttoned down the arms, and continued to cover the backs of the hands: over this a long mantle is secured by a cordon drawn across the breast: the hair is partly confined within a reticulated caul, and partly descends to the shoulders, where the reticulation is repeated; the forehead is also encircled by a bandeau of jewels. The mantle is embroidered with the arms of Beauchamp; and the kirtle displays those of Ferrers, gules, seven mascles, three, three, and one, or;



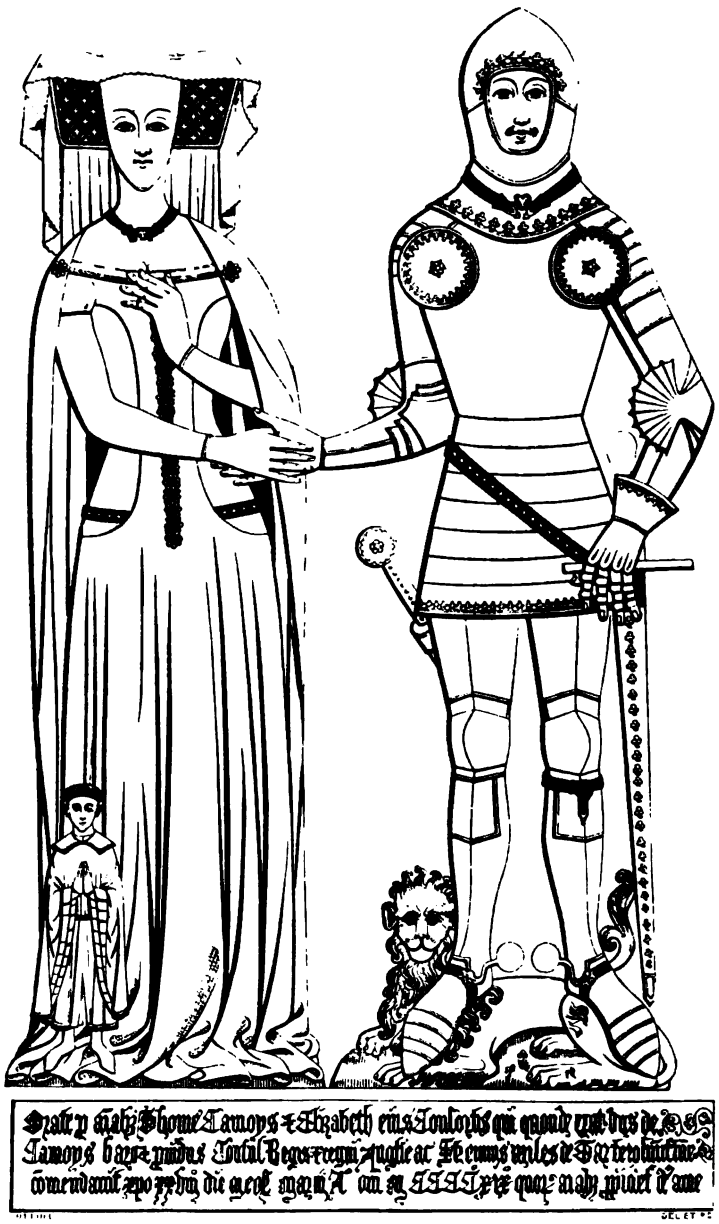
Sword-belt, &c. Robert Albyn, c. A.D. 1400. Hemel Hempsted, Herts.

[x] This knight is also remarkable for his very acutely pointed bascinet, see p. 49: also see p. 152. This second belt is not unfrequently found in sculptured effigies.

the countess was daughter of William, Lord Ferrers, of Groby. These heraldic charges in both the figures are all wrought with an elaborate diaper, produced by delicately puncturing the surface of the plate: and by means of the same process, additional ornament is also imparted to the costume. "The intricacy of the design," observes Mr. Waller, "and the beauty of the workmanship, evince the hand of no common artist: the pattern is similar to that which appears on the effigy of the queen of Richard II. at Westminster, the date of which is about twelve years earlier; and it is possible that both monuments were executed under the superintendence of the same designer." The effigy of the knight, besides the flowing pattern of its diapered decoration, is pounced repeatedly with the ragged staff, the celebrated badge of the house of Warwick; and his feet rest on a chained bear, another ancient cognizance of his family. With the exception of its occasional introduction into the works of the great Flemish brass-engraver, this brass is the only hitherto noticed example of enrichment by this species of diaper: it is also characterized throughout by that high excellence as a work of art, which places it in the very foremost rank of this species of monumental memorial.

The next great change in the general appearance of armed brasses, exhibits the knight appointed in armour of plate, in place of the camail and haubergeon, with its covering of pourpointerie. The insufficiency of mail effectually to resist the stroke of the lance, which, though unable to pierce its close reticulations, still might drive it into the flesh, together with the great weight and almost suffocating oppressiveness of the mail with its thick lining and covering, led to the substitution, or in some cases to the addition, of outer defences of plate. I say *addition*, because a light gorget and skirt of mail appear still to have been occasionally retained in use. Sometimes indeed a complete haubergeon may have been worn beneath the plate armour: but more generally a mere fringe only of mail was attached at the more exposed points, with a view to additional protection. The knight now wears a bascinet of globular form, though generally slightly pointed at its apex [y]; this

y See p. 49.



A D. 1404. 2nd of Henry VI

LORD AND LADY CAMOYS, TROTTON CHURCH, SUSSEX.

This Lady was the widow of Henry Percy, the renowned Hotspur, when she married Thomas, Baron Camoys, and Lord Camoys himself commanded the left wing of the English army at Agincourt.

The canopy of this fine Brass is engraved at page 127.

bascinet, still frequently encircled with an orle or wreath, encases the entire head, merely leaving the features exposed to view, and it is firmly attached to a steel gorget which covers the throat, and rests upon the upper part of the *Cuirass*, the covering of plate-armour for the body above the waist. Two plates of steel for the breast and back compose the cuirass, and these are worked of a globular form. The limbs are armed after the same fashion as during the preceding period, but now either elongated palettes or roundels appear in front of the shoulders, covering the points of junction between the epaulières and the cuirass[z]; similar roundels of smaller size sometimes are attached to the coudières, an arrangement which may be regarded as the prototype of the fan-shaped coudières now commonly worn. From the waist depend a series of narrow overlapping plates attached to a lining of leather or pourpoint, denominated *Taces;* and these are crossed diagonally from right to left by the sword-belt, which is narrower than before, but still attached at one point only to the uppermost part of the scabbard[a]: the long, strait, heavy sword, thus girded at the left side, and sometimes having its point sloping outwards from the figure, is of the same form as before: the pommel now has often a peculiar shape, somewhat resembling an inverted pear, and the hilt is plainer than at an earlier period: the misericorde has its blade now almost universally placed behind the figure, and the mode by which it is suspended, in brasses is rarely, if ever, expressed. The tilting-helm with its heraldic accessories continues to form, in many cases, the pillow of the knightly effigies; and in action it was worn, as before, over the bascinet.

Fan shaped Coudière, Lord Camoys, A.D 1424. Trotton, Sussex.

The brass of Sir Reginald de Cobham, A.D. 1403, at Lingfield,

[z] Previous to the year 1430, roundels appear generally to have been worn; but after that period they are almost universally superseded by the elongated palettes. This distinction is a good criterion of date in military brasses.

[a] In sculptured effigies this belt is sometimes crossed by another of like character, girded from left to right, to which the dagger was secured. The broad hip-belt also not unfrequently appears in connection with the diagonal and narrower belt, or occasionally alone.

Surrey, is a *transition* specimen, having the acutely pointed bascinet and camail in connection with the cuirass and taces: the sword-belt is also girded across the hips, and the sword elaborately enriched from hilt to point. About his head-piece this knight wears a jewelled orle or wreath. At Wisbeach, in Cambridgeshire, Sir Thomas Braunstone, A.D. 1401, also wears a camail of chain-mail with a cuirass and taces: and again, twenty-four years later, A.D. 1425, at Theddlethorpe, Lincolnshire, Robert Hayton, Esq., is represented as similarly accoutred. Sir Thomas Swynborne, A.D. 1412, wears an under gorget of mail, and a shirt of mail beneath the taces of plate[b]; his sword-belt is narrow and transverse, and with his sword and misericorde, is richly ornamented: he has at the shoulders roundels charged with the cross of St. George, and smaller roundels are attached to his coudières. Round his neck the knight wears the collar of SS; and his feet rest upon a couching lion. Another, and that an equally splendid specimen of the earlier brasses in this style, lies within the altar-rails of Digswell church in this county; it commemorates Sir Thomas Peryent and

Sir Reginald de Cobham, A.D. 1403.
Lingfield, Surrey.

[b] These may possibly be merely fringes of mail, attached to the hausse-col and the lowermost tace.

his lady: this knight, who died A.D. 1415, retains the broad and rich sword-belt clasped straight across the hips, but in all other respects his equipment resembles that of Sir Thomas Swynborne. Sir Thomas Peryent was esquire at arms to Kings Richard II., Henry IV., and Henry V., and also master of the horse to Queen Joanna of Navarre. The costume of Lady Peryent who, as well as her husband, wears the collar of SS, combines dignified elegance with perfect simplicity: it consists of a super-tunic of ample proportions encircled at the waist by an ornamented band, and having its open collar falling back upon the shoulders; the sleeves are loose upon the arms above the elbow, below which, after the manner of the sleeves of a surplice, they fall to the ground, hanging open over the middle of the lower arm: beneath this dress was worn a kirtle, the sleeves of which appear gathered in very full to a deep and tight cuff at the wrist; the collar of this under garment falls over the other collar: and on the left side, on the collar of the outer dress, a small swan is embroidered. The arrangement of the hair is very singular; indeed I know of no corresponding specimen: it is most curiously plaited, and rises to a considerable height above the head in the form of a reversed triangle, and above all a small coverchef is seen rolled up.

Sword belt, taces, &c Sir John Peryent, A.D 1415 Digswell, Herts.

Lady Peryent, Digswell, A.D. 1416.

Head-dress, Lady Peryent, A.D. 1415.

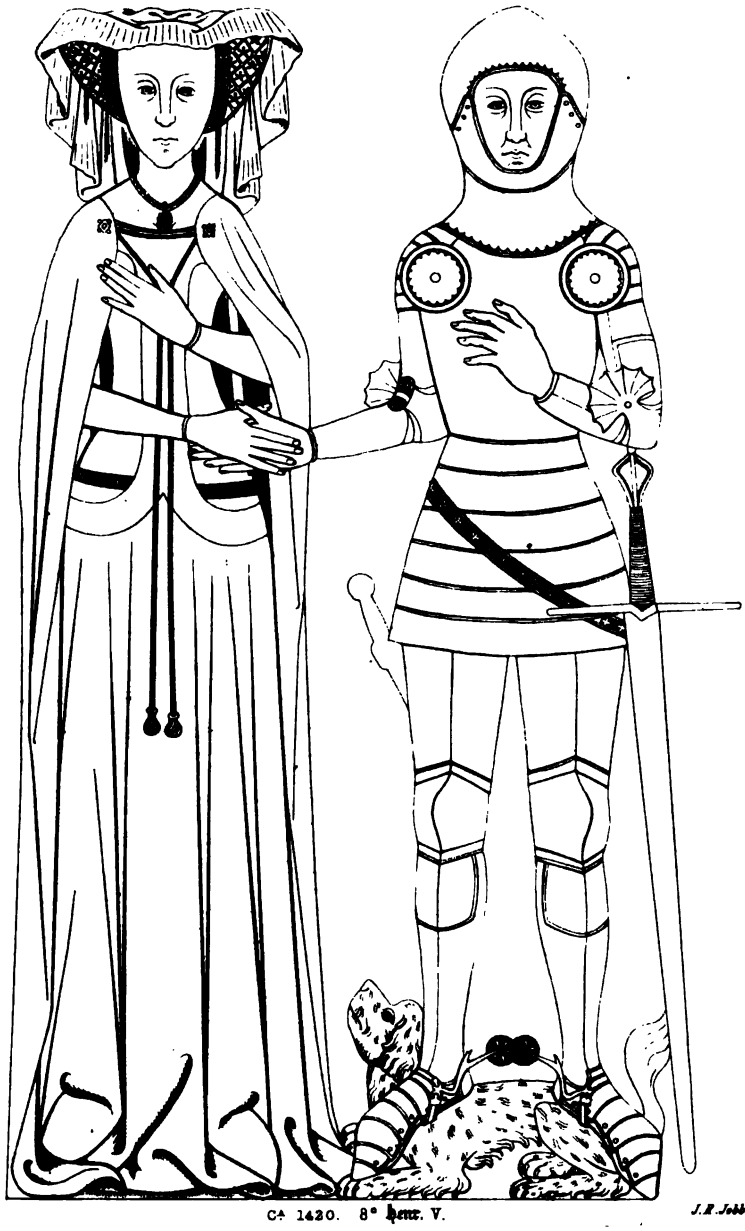
At the feet of the lady is a hedgehog.

The brass of Sir John Lysle, A.D. 1407, in Thornton church, Hants, is perhaps the earliest example of *complete* plate armour, without any admixture whatever of mail. In Herne church, Kent, is a fine specimen of complete plate-armour, being the effigy of Sir Peter Halle, c. A.D. 1420, 8th Henry V., accompanied by that of his lady, whom he is depicted as holding by the right hand. Here we have the peculiarly elegant fan-shaped elbow-piece, so characteristic of the period, shewn on both sides: and the spurs have their rowels guarded [c]. The costume of the lady also is no less characteristic and valuable as a specimen, than is the armour of her husband: she is habited in a close-fitting kirtle or cote-hardi, encircled by an enriched girdle, adjusted not about the waist, but across the hips: over this is worn a singular dress [d], in high fashion during a very protracted period, consisting of little more than a narrow strip, as well behind as in front of the figure, but united over the shoulders, and from a little below the waist enveloping the entire person; thus at the sides, the under dress with its sleeves, and the elegant cincture by which it was confined, are visible through the openings of this *Sideless cote-hardi*. This cincture of the kirtle is completely shewn in the fine brass of Lady Burton, A.D. 1382, at Little Casterton, Rutland, that lady being depicted without the sideless super-tunic or cote-hardi. Sometimes the skirt of this garment descended no lower than the knee, thus displaying the under-tunic below it, as well as at the sides of the figure [e]. The upper part of this robe was usually guarded with fur,

[c] Spurs thus guarded, or *dress spurs*, have been supposed to indicate that the wearer held some office about the court.

[d] This singular but most elegant article of female attire, which for so long a period became a regular component of the costume, appears to have resulted from a desire on the part of the ladies, in some degree at least, to emulate the accumulation of garments worn by the other sex.

[e] This garment appears to have been adopted by the ladies of that period in imitation of the knightly jupon. And so also the girdle was adjusted by the ladies, after

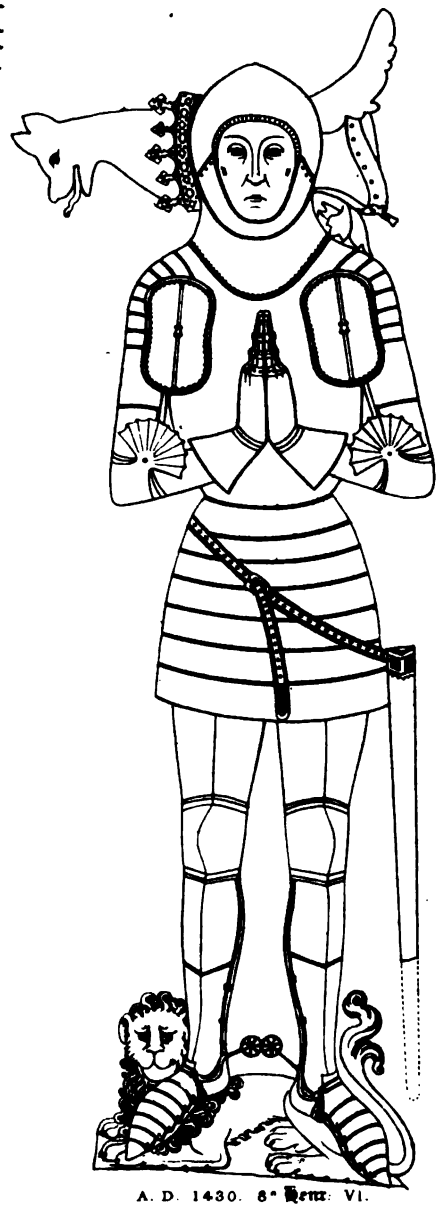


C^a 1430. 8° Henr. V.

J. B. Jobbins, lith.

PETER HALLE, ESQ. & LADY.

In Herne Church. Kent.



A. D. 1430. 8° Henr: VI. J. H. Jobbins. Fecit

SIR THOMAS BROMFLETE.

Cup Bearer to King Henry V

Wymington Church Bedfordshire.

or decorated with rich embroidery. Over it, about the tall figure of Lady Halle, a flowing mantle is disposed with excellent effect: a necklace with a pendent jewel encircles her neck: and she wears the horned head-dress with its rich reticulated caul for the hair, and the coverchef hanging over the shoulders. At Felbrigg church, Norfolk, is another remarkably fine and interesting example of the knightly harness of this stirring time: this is the brass of Sir Simon de Felbrigge, and Margaret his lady, which was engraved under the direction of Sir Simon himself, and laid down over the tomb of his wife, at her decease, A.D. 1413. The knight survived until the year 1443, when he was buried, contrary as it would seem to his original intention, in the church of the Friars Preachers at Norwich, where the remains of his second wife were also interred in the year 1459. The knight is armed in complete armour of plate, with the addition of the skirt or fringe of mail, appearing below the lowermost of the taces; his palettes are ensigned with the cross of St. George; round his left leg is buckled the garter with the motto of the order; and on his right arm rests a small banner, displaying the arms of King Richard II., to which monarch he was standard-bearer. This effigy is well and accurately drawn, and it is engraved with great freedom and boldness of touch. The lady is habited simply in a kirtle and mantle; her hair is closely confined on either side of the face in a rich crespine, or caul of network, and from her head a coverchef descends upon her shoulders[f]. The effigies are surmounted by a noble double canopy, still in excellent preservation. The royal arms emblazoned on the banner borne by Sir Simon de Felbrigge, are those adopted by Richard II., towards the latter part of his reign,—France and England quarterly, impaling the bearing attributed to the Confessor: the same arms again appear on this brass, upon a shield above the head of the

the fashion of the belt of the knights, not about the waist, but over the hips: its adjustment is admirably exemplified in the brass of Lady Burton, above referred to.

[f] In a fine brass at Sawtrey, Huntingdonshire, which exhibits the effigies of an unknown knight and lady, but the date of which remains, being A.D. 1404, the costume of the lady is precisely similar to that worn by Lady de Felbrigge, but her husband is armed with a camail and jupon. For the figure annexed, (see next page,) drawn from the Sawtrey brass, I am again indebted to the Committee of the Archæological Institute.

LADY, A.D. 1401. SAWTREY, HANTS.

knight, and again on another shield impaling the arms of Anne, Richard's queen[g]. Upon a third shield, suspended from the middle pinnacle, is Felbrigge,—or, a lion rampant, gules, impaling a spread eagle, the arms of Lady Felbrigge: upon two other shields, one on either side of the same pinnacle, is the well-known badge of the fetterlock: and below, on the corbel from which the arches

[g] The arms attributed to Edward the Confessor are, azure, a cross flory within an orle of martlets, or. This bearing was assumed by Richard II., at the time of his Irish expedition, A.D. 1394; but with what express view it cannot now be positively ascertained. These assumed bearings appear neither on the seals nor the tomb of the king; but they were notwithstanding evidently borne by Richard, impaled with his hereditary coat, as his royal arms. They were also specially granted, as honourable augmentations of arms, to certain favourites or relations, with some armorial difference to each; but in all, as in the royal arms, were borne impaling their paternal coats. The royal arms thus impaled, again appear upon the brass in Westminster abbey of Robert Waldeby, archbishop of Dublin, A.D. 1397.

of the canopy spring in the centre, is the white hart lodged, the cognizance and also the supporter of Richard II. The first Lady Felbrigge, commemorated by this brass, was Margaret, daughter of Primislaus, duke of Teschen, a near kinswoman to Anne of Bohemia the queen, to whom she was a maid of honour. Of scarcely inferior merit was the brass figured by Cotman, which, with others, has at a comparatively recent period been *abstracted* (I use a mild term) from Ingham church: it was designed to commemorate Sir Bryan de Stapleton, and Cecilia Bardolph his lady, and bore the date A.D. 1438. A small label here shewed the name of the dog lying at the feet of the knight, to have been JAKKE[h]. At Wymington in Bedfordshire, A.D. 1430, is a large and very fine specimen of a knight in plate-armour, his head reposing on his crested tilting-helm: it commemorates Sir Thomas Bromflete, cup-bearer to King Henry V., and is considered by Mr. Hartshorne to be "the finest specimen of a brass representing a knight in plate-armour in existence[i]." In the same church is preserved another fine brass to the memory of Margaret, wife of the above Sir Thomas Bromflete, who died A.D. 1407. Bearing date the 29th of November, A.D. 1426, at Wiston, in Sussex, the brass of Sir John de Brewys or Braose, (see next page,) affords another noble example of this truly imposing style of armour: in this valuable specimen every peculiarity of the panoply of plate in its highest perfection, is exemplified in the most characteristic manner[k]. The small appendage to the taces, indeed, but this alone, is unusual. A corresponding example will be found at Dorchester in Oxfordshire, in the now mutilated brass of Sir John Drayton, who died A.D. 1411. This knight wears the collar of SS: and on his sword-hilt are engraven the letters I.S.,—the first and the last of the sacred monogram. Westminster abbey contains another excellent and well-known brass of a knight in plate-armour,—the memorial of Sir John de

[h] A similar instance occurs in the brass of Sir John Cassy, in Deerhurst church, Gloucestershire, where the word TERRI accompanies the dog which lies at the feet of Lady Cassy. The armour of Sir Bryan Stapleton differs slightly from what has been described in the text; it more strictly resembles that subsequently described as worn by Sir John Leventhorpe.

[i] See "Sepulchral Monuments," p. 39, where the brass of Sir Thomas Bromflete is figured.

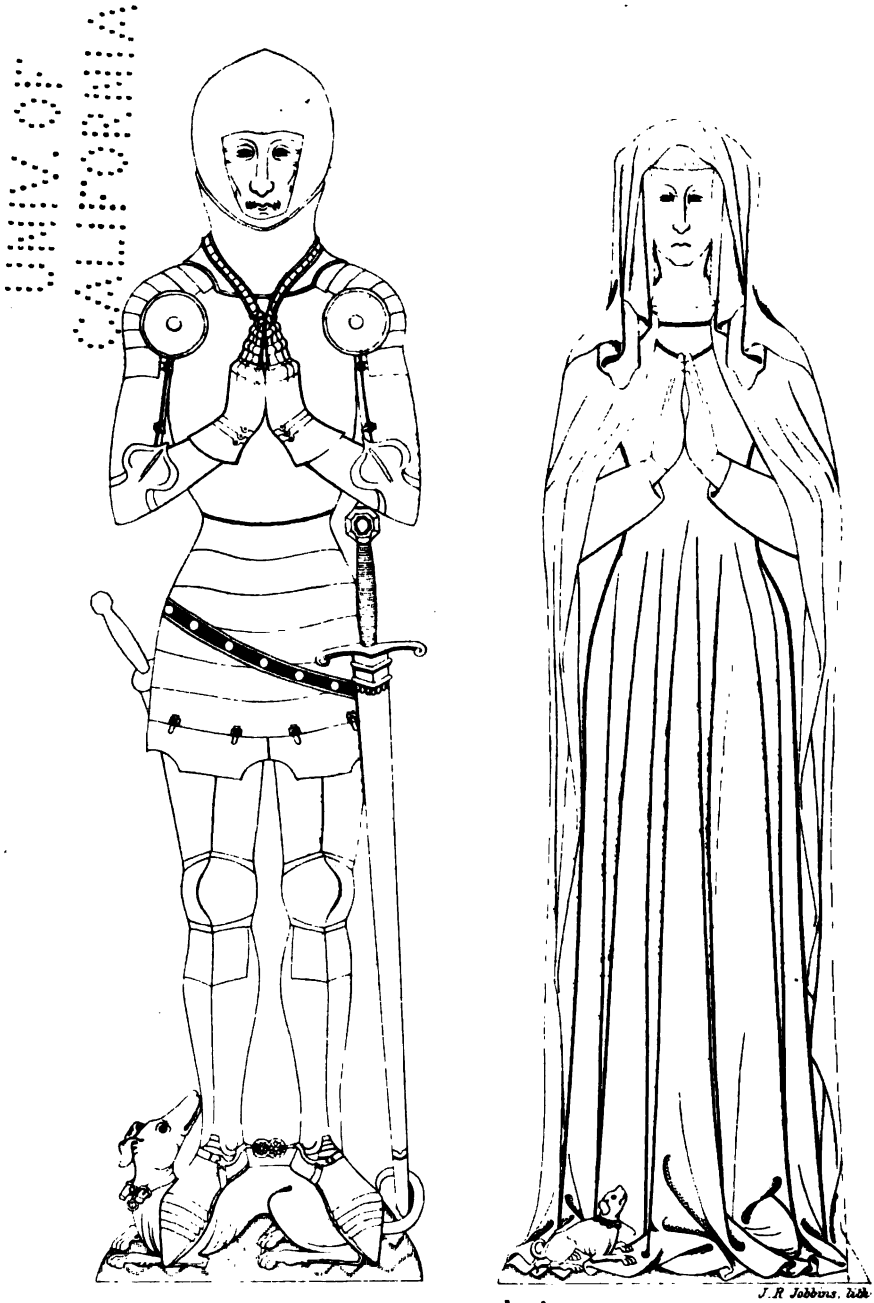
[k] See for a further notice of this brass, p. 143, note (b).

Sir John de Brewys, A.D. 1426.

Sir John de Harpedon, A.D. 1457.

Harpedon, A.D. 1457: in this brass the taces are remarkable from the number of their lames amounting to eleven: and the armour throughout is unusually simple for the period. Sir John de Harpedon married three wives, one of whom was a daughter of Sir John Oldcastle, Lord Cobham, who was burnt in the year 1413. Among other good examples of this same style, Cotman has figured the brasses of Sir Galfridus de Fransham, A.D. 1414, at Great Fransham, and of Sir William Calthorpe, A.D. 1420, at Burnham Thorpe, both in Norfolk; and in Suffolk, the brasses of John Broke, A.D. 1426, at Easton, and of John Norwich, A.D. 1428, at Yoxford. In the publication of the Camden Society also, another very fine specimen of this same style is figured: it is the brass at

Withdrawn



J.R Jobbins, lith.

A D 1488 H° Henr? VI.

SIR JOHN AND LADY LEVENTHORPE.

In Sawbridgeworth Church, Hertfordshire

(Shields or Arms omitted.)

Wixford in Warwickshire to the memory of Sir Thomas de Crewe and Juliana his lady, who deceased in the year 1411. And again, in St. Lawrence church, Kent, A.D. 1444, the brass of Sir Nicholas Manston exhibits his effigy armed at all points in the same style: in this example, however, the palettes have a very peculiar form, and the narrow transverse belt is buckled in front of the figure, over the taces: the knight wears the collar of SS.

In addition to the several component members of a suit of plate-armour, as exemplified in the brasses last noticed, certain other pieces were gradually introduced, either as modifications of the existing style of armour, or with a view to provide still more perfect security. The first of these varieties consists in an alteration in the arrangement of the taces, which are contracted somewhat in depth, and small plates named *Tuilles* are attached by buckles to the lowermost tace, thus covering the front of the thighs without at all impeding the free use of the limbs. Of this fashion as it first appeared, we have an excellent specimen in the noble brass of Sir John de Leventhorpe at Sawbridgeworth, in this county: in all other respects the armour corresponds with that worn by Sir Simon de Felbrigge, but here are tuilles buckled below the taces. Beside the knight is the effigy of his lady, habited in a kirtle and mantle, and having beneath her coverchef a widow's plaited coif.

Arms of Henry V. and VI. Brass of Sir John de Leventhorpe.

Above the figures on either side is a shield, the one bearing the royal arms of Henry VI., and the other England differenced of a label of three points, charged upon each point with as many fleurs-de-lys[1]. It appears to have been customary thus to place the royal arms upon the tombs of persons who had borne office under the crown: this was the case with Sir Simon Felbrigge, and Archbishop Waldeby, whose interest-

Arms of King Henry V. when Prince of Wales. Brass of Sir John de Leventhorpe.

[1] The former of these two shields displays the royal arms of Henry V. at the close of his reign, and also Henry VI.: the latter is charged with the bearing of Henry V. when Prince of Wales. See p. 131.

ing brass is preserved in Westminster abbey: and John Leventhorpe also was a highly trusted servant to the house of Lancaster; he held various offices under Kings Henry IV., V., and VI., and in the will of Henry V. was named one of the executors of that monarch: he himself died A.D. 1433, the 11th of Henry VI.

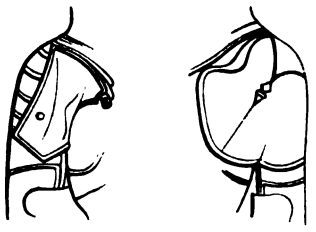
Shortly after their introduction, the tuilles were considerably increased in size, and instead of being straight they were worked below to a point. Additional pieces were placed upon the ordinary armour of the shoulders and elbows; and the mechanism of the gauntlets was also altered, with a view to afford a greater degree of security to the hands. A singular diversity also appears between the corresponding defences of the right and left sides of the same figure; the right arm being so accoutred, as to be as well as possible adapted for offensive action, while the left was carefully protected by defensive armour. The plate attached to the cuff of the gauntlet, or to the coudière, was denominated a *Garde-de-bras*; that which was placed in front of the shoulder was a *Placcate*; but when the shoulder was absolutely covered by this second defence, it became a *Pauldron*[m]. Upon the first adoption of complete suits of plate-armour, the jupon was laid aside, and the knightly vanity of the time appears to have gloried in displaying the glittering splendour of the burnished steel; the intolerable heat, however, occasioned by the shining of the sun upon the steel panoply, soon led to the introduction of some light vestment to be worn over the armour. The vestment of this kind in most general use was the *Tabard*, which almost invariably was embroidered with the arms of the wearer: it covered the body armour, and had short full sleeves,

[m] The construction of the epaulières in many examples at a considerably earlier period, gives evident indication of the approaching introduction of this important piece of armour, the pauldron: I may refer to the brasses of Sir William Bagot (p. 56) A.D. 1407, at Baginton, Warwickshire; of Sir Nicholas Dagworth, A.D. 1401, at Blickling, Norfolk; and of Sir George de Felbrigg, A.D. 1400, at Playford, in Suffolk; and again, subsequently to the brass of Sir John de Braose, (p. 66,) A.D. 1426, at Wiston, Sussex, to illustrate this progressive developement of the shoulder-armour. I must not omit to remind brass collectors, that the truly noble plate at Playford has *recently* been floored over; it is figured in Cotman. The brass of Sir Nicholas Dagworth here referred to, is a remarkably fine specimen; it closely resembles the brasses of Sir William Bagot at Baginton, Warwickshire, and of Sir George de Felbrigg: these three plates may indeed be confidently ascribed to the same artist.

upon each of which, as well as upon the body of the tabard, the entire coat of arms was emblazoned.

At Digswell, in this county, beside the brasses of his father and mother, is the brass of a second Sir John Peryent, who died about 1450: in this specimen, which in every respect is good and valuable, the peculiarity consists in the garde-de-brass attached to the coudière of the left arm. On either side of the head of the knight are the emblems of St. Matthew and St. Luke: those of the two other evangelists, together with an inscription, have been lost from the foot of the effigy. In the brass of Sir Richard Dyxton, A.D. 1438, at Cirencester, Gloucestershire, pointed tuilles are appended to the taces, which nevertheless are eight in number: placcates varying in size and form, and fixed by rivets and arming-points, afford additional protection to the shoulders; a *Demi-placcate* or second covering of steel strengthens the lower part of the cuirass, and the gauntlets have but two joints at the back of the fingers. This curious and

Sir John Peryent the younger, c. A.D. 1450. Digswell, Herts.



Placcates, Sir Richard Dyxton, Cirencester, A.D. 1438

John Daundelyon, Esq., Margate, A.D. 1445.

Walter Green, Esq., Hayes, Middlesex, A.D. 1450.

valuable effigy is surmounted by a rich canopy, now partly mutilated, but easily capable of complete and satisfactory restoration. John Daundelyon, A.D. 1445, at Margate, Kent, wears tuilles resembling those of Sir R. Dyxton, but his taces amount to five only: he has at either shoulder a placcate, the one altogether differing in character from the other; the same difference characterizes each garde-de-brass; and the gauntlets have very large cuffs. Bearing date A.D. 1458, at Castle Donington, Leicestershire, the brass of Sir Robert Staunton bears a very strong general resemblance to that of John Daundelyon; his bascinet, however, is furnished with a vizor. About the same period also, c. A.D.1450, at Hayes, Middlesex, Walter Green wears pauldrons of simple con-

struction; and his epaullières, which are composed of a series of small plates, are banded together at the neck: the taces in this effigy are also curious, being worked in broad escalops, they are eight in number; the bare head of the knight reposes on his vizored tilting-helm, the bascinet being altogether omitted.

In the brass of Sir Ralph Shelton, A.D. 1423, at Great Snoring church, Norfolk, we have an early example of the tabard of arms, worn over the armour. A tabard is also worn, A.D. 1424, by John Wantele, at Amberley, Sussex; but in this instance the arms (which are vert, three lions' faces, argent, langued, gules) are not repeated upon the sleeves: in this example the armour is very good: the head is bare, and round the throat is a small gorget of mail. Another, and that an admirable specimen of the tabard, occurs in the large and singularly interesting brass of Sir William Fynderne and Elizabeth his lady, at Childrey, Berks, A.D. 1444. The head of this knight is bare, and his entire person is enveloped, nearly to the knees, in the embroidered covering to his armour; and this, in the original, from the field of the coat of arms being white, is composed of lead run into casements or hollows sunk for its reception in the latten-plate[m]. In the effigy of Lady Fynderne, the lead occupies a still larger portion of the composition, the whole of both mantle and kirtle being of that metal, in consequence of the field of her own armorial bearing, as well as that of her husband, being argent. Thus, in this figure, in the head and hands alone the surface of the brass itself appears. The effigies in this brass are surmounted by an elegant double canopy, which, like that of Sir R. Dyxton and many others, might have its partial mutilations restored with certain fidelity at a very trifling cost. Other examples of the tabard abound in brasses from the period

Sir William Fynderne, Childrey, Berks, A.D. 1444.

[m] The arms here emblazoned are argent, a chevron between three crosses pattée-fitchée, sable, the chevron differenced of an annulet of the field.

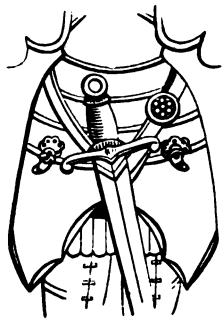
now under consideration, until almost the middle of the succeeding century, the sixteenth: of these it will be sufficient for me here to refer, for later specimens, to the brasses of Sir Ralph Verney, c. A.D. 1546, at Aldbury, in this county; of John Shelley, Esq., A.D. 1526, at Clapham, in Sussex; and of Sir Roger l'Estrange, A.D. 1506, at Hunstanton, in Norfolk.

As the fifteenth century advanced towards its close, the character of armour gradually degenerated. Until the death of the eighth Henry, indeed, armour continued to be splendid and magnificent, far richer with elaborate flutings and inlaying than at an earlier period: still during the later years of the struggle between the rival Houses of York and Lancaster, and throughout the era of the Tudor dynasty, we no longer find the knightly effigies accoutred in that smart and elegant style, by which they previously were distinguished. And in brasses this inferiority of equipment is more strikingly apparent than in sculptured figures, in consequence of the great and increasing deterioration in these engraven memorials, as works of art; a deterioration so remarkable, that very few brasses, executed many years after the accession of Henry VIII., A.D. 1509, are worthy of much attention, being totally devoid alike of interest, merit, and value[a]. After the year 1450 various other new and supplementary pieces of armour were introduced, designed to be affixed to the cuirass, head-piece, and the defences of the limbs; and those more essential components of a suit of armour themselves underwent various modifications. The taces were more and more contracted, and the tuilles proportionably enlarged. Elbow-pieces of extravagant size were worn, with which the genouillières duly corresponded. Pauldrons became universal; and they frequently were constructed with a ridge, for the most part serrated at the shoulder, and greatly resembling the passe-gardes subsequently adopted. Head-pieces and helmets, greatly diversified in form and in the character of their accessories, were adopted: but these rarely are found exemplified in brasses,

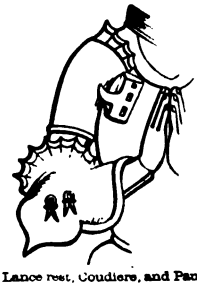
[a] The deep and bold lines, so characteristic of the earlier plates, had at this era long ceased to be employed in brass engraving: and the attempt at producing an effect of perspective, by means of shading or *hatching* with a multiplicity of small lines, which was introduced about the year 1450, in the following century became the means of completely destroying the beauty of the brasses then executed.

except as forming a pillow for the uncovered head of knightly effigies. The gauntlets covered the hands after the fashion of the shell of a tortoise. The sollerets were still long and pointed. The sword, having a singularly short and ill-proportioned hilt adorned with tassels, hung directly in front of the figure, sometimes perpendicularly, but more generally sloping slightly toward the left side, from a narrow belt girded about the waist. The brasses of Sir Thomas de Shernbourn, at Shernbourn, Norfolk, A.D. 1459, and of Henry Parice, about A.D. 1465, at Hildersham, Cambridgeshire, have tuilles, elbow-pieces, and genouillières of extravagant size; the latter have overlapping plates to guard the joint behind: both these effigies exemplify the pauldron with its shoulder-ridge; and in that at Hildersham the lance-rest is represented screwed on the right side of the cuirass *. This figure is surmounted by a fine and perfect canopy. In the elaborate brass of Sir William Vernon and family, A.D. 1467, at Tong church, Salop, we have a splendid example of the armour of this period. The brass of Sir Anthony de Grey, in the abbey-church

Sir Anthony de Grey, A.D. 1480. Abbey-church, St. Alban's.



Sword-belt, tuilles, &c., A.D. 1465. Henry Parice, Hildersham, Camb.



Lance rest, Coudiere, and Pauldron, Henry Parice, Esq., A.D. 1465. Hildersham, Camb.

* In this brass the skirt of a haqueton, with the edge of some defence of mail, appear beneath the taces. Another precisely similar example occurs at Roydon, Essex: it is the brass of Robert Colt, Esq., A.D. 1475.

of St. Alban, may be also regarded as a fair specimen of the same style of armour: this knight wears the Yorkist collar of suns and roses: he was brother to John Lord Grey of Groby, the first husband of Elizabeth Woodville, afterwards Queen of England, and with his brother fell at the battle of Bernard's Heath near St. Alban's, fought February 17th, A.D. 1480[p]. A more highly finished example of the same style of brass exists at Broxbourne in this county, the memorial of Sir John Say and his lady: it was engraved under the direction of Sir John himself, and laid down by his order at the decease of Lady Say in the year 1473. This interesting specimen is thus described, as well as admirably figured by Mr. Waller:—Sir John Say "wears a close-fitting tabard, emblazoned with his armorial bearings[q]: the neck is protected by a hausse-col of mail, over which is a collar of suns and roses, the distinguishing badge of the house of York, adopted by Edward IV. after the battle of Mortimer's Cross, A.D. 1461: the coutes (coudières), escalloped and fluted, are attached by

[p] Four shields of arms were originally placed about this effigy: of these now one only remains, bearing barry of six, argent and azure, in chief three torteaux, quartering Hastings and Valence, earls of Pembroke. Of the original inscription also a fragment only has been preserved:

...knyght, son and heir to Edmund erle of Kent, ...d the fourth heir sister to our sov'raine lady the ...yeer of our Lord, M. 1480, and of the kyng ...te: on whose soule God have mercy. Amen.

Sir Anthony de Grey was eldest son of Edmund Lord Grey of Ruthyn, created by Edward IV. earl of Kent, by Catherine his wife, daughter of Henry Percy, earl of Northumberland: he married Joan daughter of Richard Wydeville, or Woodville, Earl Rivers, and sister to Elizabeth queen of Edward IV., and to Anne wife of his next brother George de Grey, second earl of Kent. Sir Anthony died without issue during the life-time of his father. At Grafton Regis is a curious monumental effigy of the grandfather of these three distinguished ladies, Sir John Wydeville, A.D. 1392, engraved on a slab of alabaster.

[q] The arms of Say are per pale azure, and gules, three chevronels, or, each charged with another humetté, counterchanged of the field. Sir John Say was a privy councillor, Speaker of the House of Commons, and an esquire at arms to King Edward IV. He died A.D. 1478. These effigies are placed upon an altar-tomb, about the verge of which runs the following legend, strictly commemorative of Lady Say only:—"✠ Here lyeth Dame Elizabeth Somtyme wyf to Sir John Say Knight, Daughter of Laurence Cheyney Esquyer of Cambriggeshire a Woman of noble blode and most noble in gode Manners which deceased the XXth day of September. The yere of our Lord M°. CCCC. LXXIII and entired in this Church of Brokesborn abydyng The bodye of hir said Husband, whose Soules God Pcyng to Everlasting blisse." A part of this legend has now been lost. The arms borne by Lady Say are quarterly or and sable, a bend lozengy, gules, for Cheyné, impaling two other coats; first gules, a fesse dancette, between six crosses crosslet, or; and secondly, barry of six, or and azure, on a bend gules three mullets of the first, pierced of the third.

arming-points, the tagged extremities of which appear tied outside: cuffed gauntlets, with flexible defences for the fingers, protect the hand and wrist. Under the tabard was worn a skirt of taces, to which were appended tuilles and tuillettes[r], which appear over the thighs and hips; under these is seen chain-mail, being either a skirt worn under the taces, or more probably a narrow band of mail attached to them for greater security. Overlapping plates are affixed, both above and below, to the genouillières, gussets of mail forming a safe-guard behind: the sollerets are pointed and flexible, the spurs long and rivetted to the heel under the edge of the jambers (jambarts.) The sword hangs diagonally in front from a plain narrow belt; the hilt and pommel have a tassel of fringe, the handle is fretted; a dagger is worn as usual on the right side." Lady Say is both richly and also characteristically attired. Over a sideless cote-hardi guarded with fur, she wears a long and flowing mantle emblazoned with her family arms; the mantle is closely fastened across the breast with a cordon having long pendent ends, displaying the tight sleeves of an under-kirtle, and the jewelled hands are uplifted in prayer: the neck is encircled by a gorgeous carcanet of gems; and from the hair, which is drawn back into a rich caul, projects a veil of gauze extended by slight wires, denominated the "*Butterfly head-dress.*"

Head dress, Lady Say, A.D. 1473

"The delicacy of the workmanship is shewn from the upper part of the caul over which the veil passes, being engraved less deeply than the rest." The shoes are excessively sharply pointed: and at the right foot lies a small dog. In this brass the heraldic tinctures of the armorial insignia are expressed by fine enamels of red and blue, which are still almost as perfect as when first

[r] The tuillettes in this figure are the small tuilles on either side: the term is also applied to the front tuilles themselves when composed of several plates, or jointed.

inlaid[s]. Other fine brasses of about the same period are by no means of uncommon occurrence. One other, figured by Waller, is a truly magnificent specimen: it exists in the church of Little Easton in Essex, and commemorates Henry Bourchier, earl of Essex, and his lady, Mary, daughter of Sir John and Lady Say of Broxbourne: its date is A.D. 1483, the 23rd of Edward IV. The earl wears the garter with the mantle of the order; and his head rests upon his coronetted and crested tilting-helm, the flowing contoise of which is powdered with his badge, the water-bouget. The costume of the countess for the most part resembles that of Lady Say her mother; with the exception that her proud brow is encircled by a coronet richly set with jewels: her head rests upon a diapered cushion supported by angels. Both figures wear the Yorkist collar of suns and roses; and to that of Lady Essex a white lion couchant, is attached as a pendant[t]. At the feet of either effigy is an eagle of large size. The brasses of William Berdewell, A.D. 1490, at West Harling, and of Sir Henry Grey, A.D. 1492, at Keteringham, Norfolk, both display several peculiarities in the armour and appointments of the period[u]. And at Isleham in Cambridgeshire is the brass of Sir Thomas Peyton, A.D. 1484, which furnishes an example of ribbed pauldrons, and also of the enormous and absolutely grotesque elbow-pieces sometimes worn.

Shortly after the commencement of the next succeeding century, the sixteenth, round-toed and shapeless sabbatons superseded the pointed sollerets: a skirt of mail appears behind large and jointed

[s] Sir William Say, the eldest son of this Sir John and Lady Say, is commemorated by an inscription sculptured upon the cornice beneath the parapet of a chapel, on the north side of the same church at Broxbourne, where he was buried in the year 1529:—"PRAY FOR THE WELFAYR OF SIR WYLYAM SAY KNYGHT WYCH FODYD YIS CHAPEL IN HONOR A YE TRENETE THE YERE OF OUR LORD GOD, 1522."

[t] See p. 134.

[u] The paudrons of William Berdewell differ in form and size, and they appear to join in front; immediately below their junction is a buckle for securing the demi-placcate which covers the lower part of the cuirass, and from which on the right side a lance-rest projects; the taces are three in number, and from the lowermost large tuilles depend: the sword hangs sloping behind the figure, at the left side. Sir Henry Grey has seven taces, and a pair of small pointed tuilles: his sword is girded perpendicularly at his left side by a transverse belt: his epaullières consist each of three large overlapping plates, over which on the right shoulder is worn a pauldron: a lance-rest is attached to the cuirass; and the gauntlets have but one joint at the back of the hand.

tuilles, which when thus constructed are distinguished as *tuillettes*: and the sword is again girded at the left side, and now having the blade crossing behind the legs. In some few instances this fashion appears to have obtained during the last years of the fifteenth century; as in the brass of Piers Gerard, Esq., A.D. 1492, the 7th of Henry VII., at Warwick, in Lancashire: in this effigy we have an excellent specimen of a tabard of arms, worn over the armour[x]. In the same church, dated A.D. 1527, is the curious brass of Sir Peter Legh and his lady: the lady is habited in kirtle and mantle, the latter emblazoned with armorial insignia, and she wears the pedimental head-dress: the knight, who is armed, and has resting on his breast his shield of arms, has over his armour an ecclesiastical vestment, the chesuble, indicative of his having assumed the clerical habit towards the close of his life[y]. Between the figures is a rich heraldic achievement: and the entire composition is completed by a border-fillet, bearing a legend, and having at the angles the evangelistic emblems. A.D. 1507, the 23rd of Henry VII., at Wiverhoe, in Essex, is the remarkably fine brass of William, Viscount Beaumont and Lord Bardolfe: the bare head of this nobleman rests upon his tilting-helm, with its flowing contoise or mantling, and surmounted by the crest, a lion standing upon an orle or wreath. The armour throughout is characteristic, very good of its style, and well expressed: at the feet is the Beaumont badge, an elephant with a howdah on its back: and above the figure are the remains of a double canopy of unusual magnificence. The same badge which is placed at the feet of the effigy, is also several times repeated, alternating with portions of the legend, on the border-fillet. The brass of Lady Beaumont, who subsequently married John, fourteenth earl of Oxford, but was buried by the side of her first husband, is equally fine with

Sabbaton, Piers Gerard, Esq., A.D. 1492. Winwick, Lancashire

[x] This brass also retains the greater part of a fine triple canopy of the highest merit; and which, like the greater number of canopies in similar circumstances, might be very easily restored. Beneath the foot-legend are three shields of arms; and below the centre one a very small figure of a boy.

[y] See note (n), p. 97.

that of the viscount. The brass of Sir Humphrey Stanley, A.D. 1505, in Westminster abbey, bears a general resemblance to that of Lord Beaumont; but here the cuirass, instead of its usual globular form, is worked in front to a ridge, denominated the *Tapul*, and the pauldrons have *Passe-gardes*,—pieces rising from the shoulders to protect the neck: in this example the sword-belt is altogether omitted[z]. Another good example of each of these peculiarities occurs in the brass of Richard Gyll, A.D. 1511, at Shottesbroke, Berks; he was "Squyer and sergeant of the bakehous wyth Kyng Henry VII., and also with Kyng Henry the VIII.:" his brass and that of Sir Humphrey Stanley were evidently the work of the same artist. These figures have a singularly awkward contour, from the high-shouldered aspect produced by the passe-gardes of the pauldrons. Two other brasses, in all respects similar to those of Stanley and Gill, are preserved in the church at Luton[a], Bedfordshire. At Hunstanton, in Norfolk, is the elaborate and ample brass of Sir Roger l'Estrange, A.D. 1506, the 22nd of Henry VII.; which also, in the several effigies placed in the niches of the canopy, commemorates the ancestors of Sir Roger, from John Le Strange, who flourished in the reign of Henry III. These figures are all habited in costume similar to that worn by the

Sir Humphrey Stanley, A.D. 1505. Westminster Abbey.

[z] Several instances of this omission occur; as in the splendid brass of Sir Thomas de Crewe, A.D. 1411, at Wixford, Warwickshire, &c.

[a] It is impossible to name this once magnificent edifice, without a remark upon its present state of barbarous disfigurement, and shameful neglect. A church finer in general features, or more interesting in its diversified details, does not exist in the kingdom: and certainly there is none in a more grievous condition, a condition the less excusable from the comparative facility with which it might be restored. The brasses referred to in the text severally commemorate John Acworth, A.D. 1513, and two wives, and John Sylan, A.D. 1516, and his two wives.

Gauntlet, Sir Roger l'Estrange, A.D. 1506 Hunstanton

principal effigy. Tabards of arms appear upon every figure; and the hands are uplifted, thus displaying the mechanism of the under side of the steel-guarded gauntlets. From the helmet of Sir Roger, which stands erect above his head, a mantling of extravagant amplitude occupies the entire space intervening between the upper part of the figure, and the elaborate triple tabernacle-work of the canopy. Bearing date, A.D. 1529, at Ormesby, Norfolk, the brass of Sir Robert Clere has but two taces, and these escalloped; above them rises a demi-placcate to strengthen the cuirass, and below are tuilles, which cover the entire limbs from the knee upwards.

From the middle of this century a series of further changes took place; all, however, tending towards the final disuse of armour, which its weight, and still more its insufficieney as a guard against fire-arms, gradually was bringing on. The general aspect of the warrior as thus again altered, is well exemplified in the brass of Sir William Molineux, A.D. 1548, at Sefton, Lancashire, who, at the battle of Floddon-field, "with his own hand took from the fiercely contesting Scots, two standards of arms:" here we see a coif or hood of mail again in fashion, while the taces have altogether disappeared, and ample tuillettes, with corresponding *Culettes* behind, are attached to the front and back pieces of the cuirass itself, thus forming a complete defence of overlapping and flexible plates from the waist to the knees. These skirts of steel were denominated *Lamboys*, and were first introduced and worn by the bluff soldiery of their no less bluff master, King Henry VIII., and they continued in use until the final abandonment of armour[b]. In this reign the armour was usually fluted, and the richer suits were elaborately engraved with various ornamental surface work; it was generally worn uncovered by any species of surcoat. Many curious examples of the bearded and venerable looking knights of this period, with their multifarious defensive accoutrements, exist in Norfolk and Suf-

[b] The abandonment of its use calls to remembrance the characteristic remark of our James I., that armour was in every respect a praiseworthy invention, inasmuch as while it preserved the wearer from suffering injuries by the violence of others, it at the same time, by its weight and inconvenience, rendered it impossible for him to inflict upon others any serious injuries himself.

folk. In the latter county, at Wrentham, bearing the date A.D. 1593, the memorial of Humphrey Brewster, Esq., is perhaps the best specimen of this style of brass. Two others of these military effigies I cannot here pass altogether unnoticed: these are the brasses of Sir John Greville, A.D. 1546, and of Sir Edward Greville, A.D. 1559, both lords of Milcot[c]: these curious plates are preserved in the church at Weston near Stratford-on-Avon; and they are remarkable for their close resemblancé, as well in the style and expression of their accompanying legend, as the costume and general character of the effigies themselves.

Humphrey Brewster, A.D. 1593 Wrentham, Suffolk.

In connection with their knightly and civic lords, I have already noticed several examples of brasses commemorative of LADIES: to some few others I would now direct attention. Of these the earliest of which I am aware is the brass at Trotton in Sussex, the remarkable memorial of Margaret, Lady Camoys, who died in the year 1310, the 3rd of Edward II. The wimple, that strange covering for the throat, chin, and the sides of the face, is here very distinctly shewn; and it is adjusted, after a fashion prevalent in the earlier part of the Edwardian era, in such a manner as to impart a triangular outline to the features[d]. A single curl of hair appears

[c] Dugdale mentions the elder as a worthy who enticed the unwary to his castle, in order to rob and murder them: we will hope that in *this* point at least that shrewd antiquary was in error.

[d] Fine examples of the same arrangement occur in many sculptured female effigies of this period; as in the effigy of

on either side of the forehead, which is encircled by a narrow enriched fillet: and upon the head, and falling gracefully upon the shoulders, is a coverchef. The remainder of the costume, with the exception of its heraldic decorations, is of the simplest character, but is expressed with great vigour and effectiveness. A super-tunic envelopes the entire person; it has no waist-cincture, and its sleeves are loose, and terminate somewhat below the elbow, thus displaying of the kirtle worn beneath no more than the tight sleeves, buttoned closely to the wrists; the clasped and uplifted hands are bare. Originally, nine small shields of arms were attached to the front of the figure upon the tunic[e]; but these now have been abstracted, and that at *a very recent period.* A fine pedimental canopy with slender side-shafts and pinnacles, eight shields of arms, the border fillets with the letters of the legend which they enclosed, and a profusion of small stars and other ornaments with which it once was *semèe,* have in like manner but at a more distant period been abstracted from the marble slab. The border legend originally was as follows, written in Longobardic capitals:—

Margaret, Lady de Camoys, A.D. 1310
Trotton, Sussex.

MARGARETE : DE : CAMOYS : GIST : ICI :
DEUS : DE : SALME : EIT : MERCI : AMEN.

This legend commences without an initial cross.

Ten years later only, at Cobham in Kent, is the brass of Joan,

Aveline, countess of Lancaster, A.D.1269, in Westminster Abbey. The wimple thus adjusted may often be observed in the sculptured corbels which support the hood-molds of windows, &c. in churches, from about A.D. 1250 to about A.D. 1330. The wimple was evidently an imitation of the coif-de-mailles of the knights.

[e] For a further description of this remarkable mode of decoration by means of shields of arms, see p. 131.

daughter of John, Lord Beauchamp, of Stoke-under-Hamden, Somersetshire, and first wife of Sir John de Cobham, who deceased A.D. 1320, the 13th of Edward II. The costume in this dignified effigy differs but little from that worn by Lady Camoys: the heraldic decorations are omitted from the kirtle, and its full sleeves terminate in very short lappets. The pedimental or rectilineal canopy, the earliest form of this elegant accessory, is here admirably exemplified[f]: it rises from slender shafts terminating in pinnacles, and is crocketed and crowned with a finial; beneath, it is worked in a large and bold trefoil, having the spandrels foliated. The Longobardic letters and narrow fillets of latten have been removed from the verge of the slab, to which this fine brass is attached: the inscription ran thus,—

✠ DAME : IOAE : DE : ROBERTAM : GIST : ISI : DEVS : DE : SA : ALME : CIT : MERCI : MIE : PVR : TE : ALME : PRIERA : QVARANTE : IOVRS : DE : PARDOVA : AVERA.[g]

Joan, Lady de Cobham, A.D 1330. Cobham, Kent

[f] This is also the earliest specimen of a canopy known to be in existence in a monumental brass.

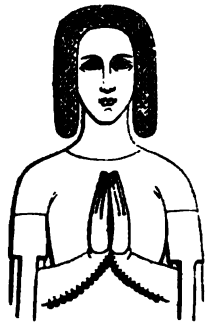
[g] Gough describes this fine and interesting memorial as "the figure of a lady in a veil, with her hair on her forehead, the wimple up to her mouth, close mantle easy shape, neck-band open, sleeves ending

Maud, Lady de Cobham, c. A.D. 1360.
Cobham, Kent.

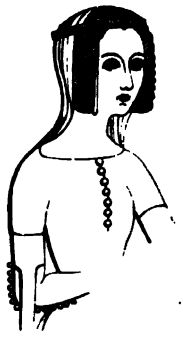
Another lady of this same family, Maud, wife of Reynold, Baron de Cobham, lord warden of the cinque ports, is portrayed in a second brass at Cobham church, the date of which is about A.D. 1360, the 33rd of Edward III.: this memorial furnishes an early example of the *Reticulated* head-dress, so long fashionable with our fair ancestresses: by this arrangement, the hair was enclosed within a species of thin close cap which encircled the face, and was represented by a series of zig-zag lines, probably designed to express the delicate structure of the material of which the cap was composed: from this cap, in many examples, as in the present one, a part of the hair was allowed to escape, and falling on the shoulders, there was rolled up within other reticulated coverings. Lady Cobham wears a close kirtle or cote-hardi buttoned in front to the waist, and having a border at the foot; the sleeves are tight, buttoned below, and continued to cover the backs of the hands: over this a mantle is thrown, which is confined by a heavy cordon crossing from shoulder to shoulder. The dog, upon which the feet of the effigy rest, is of a very large size, and has a collar garnished with small bells, a customary appendage to this animal when introduced at the feet of female effigies in these compositions. Ismena de Wynston, A.D. 1372, at Necton, Norfolk, and the two wives of Sir John Foxley, at Bray, Berkshire, at about the same period, wear the reticulated head-dress, but without

a little below the elbow, then close and buttoned to the wrist: the arch of the canopy a large demi-quatrefoil with flowered spandrels, the pediment charged with oak leaves, surmounted by a bouquet, and sided by finials." Examples of female costume at periods intervening between the brasses of the Ladies Joan and Maud de Cobham, have been previously described.

having the hair falling from the cap upon the shoulders: they are attired in a close-fitting cote-hardi which reaches to the feet, where it is finished with a plain broad border: from the sleeves, which terminate above the elbow, long and narrow lappets descend almost to the feet: thus all that is seen of the under-dress is its closely buttoned sleeves. These lappet-sleeves are admirably shewn in the brass of Margaret Torrington, A.D. 1349, at Great Berkhampstead[h]. Lady Elizabeth Felbrigg, A.D. 1380, at Felbrigg, Norfolk, wears the same head-dress, with the addition of a coverchef falling down at the back of the head; and in other respects is habited after the same fashion as Lady Maud de Cobham: and eleven years later, at Reepham, in the same county, Lady Cecilia de Kerdiston again repeats, with but slight difference, this elegantly simple style of dress. Somewhat earlier, A.D. 1364, Lady Johanne de Stapleton wears her hair in broad heavy plaits on either side the face, and has a coverchef falling over her shoulders from the back of the head; her head-gear is also encircled by a rich bandeau of jewels: the dress in this interesting figure[i] is a close-fitting cote-hardi with long pendent lappets, displaying the buttoned sleeves of the under-dress; in front of the outer dress pockets are here introduced[k]. At South Acre, Norfolk,



Head, Ismayne de Wynston, A.D. 1372. Necton Church, Norfolk.



Head, Lady Johanne de Stapleton, A.D. 1364. Late in Ingham Church, Norfolk

[h] See p. 107. In illuminations, and also in such effigies as still retain their original colouring, these lappets are almost invariably represented as being *white*.

[i] See p. 51, and note (i).

[k] Similar pockets appear in the front of the super-tunic worn by one of the small figures in a compartment of the canopy of Robert Braunche at Lynn: and again in the figures of the canopy of Alan Fleming at Newark. The same arrangement also appears in the attire of one of the beautiful latten statuettes, or *weepers*, representing Blanche de la Tour, second daughter of Edward III., and now standing beneath a canopied side compartment of the altar-tomb of that sovereign in Westminster abbey (see p. 85): it is repeated twice in similar

Blanche de la Tour, A.D. 1372
Tomb of Edward III

A.D. 1384, Lady Harsick wears the same heavy braids of hair, with a kirtle and mantle, the kirtle being embroidered with her own and her husband's armorial insignia impaled. In the fine brass of Lady Burton, A.D. 1382, at Little Casterton, Rutland, the braided hair has an enriched covering of net-work, and it is surmounted by a rich tiara of jewels: the costume of this lady is the customary kirtle and mantle[1]. Drawn from the brass at Stoke Fleming in Devonshire, A.D. 1391, Mr. Waller has figured the graceful effigy of Elyenore, grand-daughter of John Corp, frankelein: here the kirtle is the only portion of the attire which is exposed to view; it is buttoned down the front to the waist, and the tight sleeves are also closely buttoned from the shoulders to the back of the hand; this dress falls in full and well-delineated folds over the feet: the head-dress exhibits the hair enclosed in a netted caul, jewelled over the forehead, and at the intersections of the reticulation: over all a coverchef is represented

Head, Lady Harsick, A.D. 1384.

Head, Lady Burton, A.D. 1382.

Head, Eleanor Corp, A.D. 1391.
Stoke Fleming, Devon.

figures (now mutilated) representing the children of Lady Montacute, on her tomb in Oxford cathedral, A.D. 1354.

[1] See p. 62.

as waving in the wind. This figure stands upon a low pedestal, evidently to render it a more fitting pendant to the larger effigy beside it: the composition is completed by a canopy of bold and unusual design.

Towards the close of this century, the fourteenth, that singular, but also singularly elegant dress, the *sideless cote-hardi*, which I have described[m] as worn by Lady Halle, became a regular component of female costume. Lady Walsh, A.D. 1393, at Wanlip, Leicestershire, is thus attired; as also are Lady Anderne, A.D. 1465, at Latton, Essex, and Lady Vernon, A.D. 1467, at Tong, Salop. In the brass of Elizabeth, Baroness Camoys, A.D. 1419, at Trotton, Sussex, the cincture of the under-tunic is seen through the sideless cote-hardi, in the same manner as in the effigy of Lady Halle[n]. This same dress appears in the brasses before described, which commemorate Lady Bagot, A.D. 1407, Lady Say, A.D. 1473, and her daughter the countess of Essex, A.D. 1483. During this period, however, the simpler arrangement of kirtle, tunic, or cote-hardi, alone apparent beneath a mantle, continued in fashion, as may be seen in the beautiful effigies of the Ladies Halsham, A.D. 1441, at West Grinstead, Sussex; and in those of Juliana Crewe, A.D. 1411, at Wixford, Warwickshire; of Lady Felbrigg, A.D. 1413, at Felbrigg, and of Lady Leventhorpe, A.D. 1433, at Sawbridgeworth, Herts; and also of Elizabeth Fynderne, A.D. 1444, at Childrey, Berks. At the same period another, and that a no less simple dress, was also worn, consisting of a flowing robe, or super-tunic, closed by buttons up to the very chin, and at the wrists displaying the extremities of the sleeves of an under-tunic, which are made so long as nearly to cover the hands. This super-tunic appears sometimes to have been gathered in closely round the throat, as in the fine brass of Lady Cassy, A.D. 1400, at Deerhurst, Gloucestershire, and also in the effigy of the same date, of Ela Bowet, at Wrentham, Suffolk; and sometimes it was finished with an open collar, an arrangement exemplified in the brass of an unknown female, c. A.D. 1400, at St. Lawrence, Norwich,

Head, Ela Bowet, A.D. 1400. Wrentham, Suffolk.

[m] See p. 62.

[n] See p. 62.

and again at Northfleet, in Kent. Lady Cassy wears this dress without any cincture: but the wife of Henry Nottingham, at Holme, Norfolk, about A.D. 1405, has the same style of dress secured by a girdle clasped in front: and four years earlier, at Shottesbroke, Berks, the brass of Lady Margaret Pennebygg exhibits the effigy of that lady in a similar habit, buttoned from the chin to the feet, and drawn in round the waist by a girdle of very rich workmanship, the end of which with a pendent jewel hangs in front of the figure.

Brass, St Lawrence Church, Norwich, c. A.D. 1400.

In almost exact conformity (with the exception of the head-gear) with the dress of Lady Peryent already described [o], is the effigy of Agnes Salmon, A.D. 1430, at Arundel, Sussex [p]: this lady wears a super-tunic with falling collar and sleeves descending nearly to the feet, which is confined in folds about the waist by an enriched girdle: beneath this an under-dress was worn, also having a falling collar, and the full sleeves of which are gathered into a broad tight band at the wrist. The hands are clasped and upraised: two dogs are placed at the feet: the throat is encircled by a necklace, and also by the collar of SS: the coiffure is that peculiar form of the horned head-dress, which may be distinguished as heart-shaped [q]. Another fine example of this stately costume occurs at Horley in Surrey: here the head-dress is peculiarly elegant, and indeed the whole figure is characterised by a dignified gracefulness of bearing. This brass has, at the feet of the effigy, an inscription evidently a sub-

Lady, c. A.D. 1430. Horley, Surrey

[o] See p. 61.

[p] This fine brass in many respects has been grievously mutilated; the figure of Thomas Salmon has been abstracted, and a rich canopy with the legend have partially shared the same fate: the figure of Agnes Salmon, however, remains entire.

[q] A similar head-dress is worn with the usual kirtle and mantle, by Margaret Cheyne, A.D. 1417, in her fine brass at Hever, Kent.

stitution at some subsequent period for that which was originally engraved, and consequently it cannot now be correctly assigned[r]. At the same period we also find another variety in the super-tunic of common occurrence, in which the large full sleeve is gathered into a narrow band, often of fur, which hangs loosely over the wrist: this dress is, like the preceding, worn very short waisted, and having a small falling collar which, as well as the wrist-band, is often composed of fur: I may refer, for examples of this costume, to the churches of Hitchin and Wheathamstede in this county[s]. About the year 1480 we find the exterior dress made open at the top, and having a collar of fur, with large cuffs also of the same material. At this time the female effigies very commonly have the hands thrown back, in an attitude of painful inelegance: when clasped also, the position of the hands is usually forced and unnatural: Katharine, the lady of Sir John Fastolfe, A.D. 1478, at Oulton, Suffolk; the two wives of Sir Thomas Peyton, A.D. 1483, at Ialesham, Cambridgeshire; Elizabeth Clere, A.D. 1488, at Stokesly, Norfolk; Lady Rouclyff, A.D. 1494, at Cowthorpe, Yorkshire; and Elizabeth and Jane the two wives of John Sylan, A.D. 1516, at Luton, Bedfordshire, will be found, amongst many others, to exemplify these peculiarities.

Lady of Civilian, Clippesby Church, Norfolk, c. A.D. 1500.

During the earlier years of the sixteenth century, dresses of simple construction were worn by ladies, usually secured at the waist with massive cinctures, slung loosely about the person and having long pendent ends: a good example of this style of costume is preserved in the church at Clippesby in Nor-

[r] The name on the present inscription is that of Joan Fenner, who died A.D. 1535.

[s] For a further notice of the Wheathamstede brass, see p. 108.

folk, the date of which is about A.D. 1500, the 15th of Henry VII. Thirty-five years later, we find the wife of Andrew Evyngar similarly attired, at All-hallows, Barking, London: in this brass the rosary takes the place of the pendent end of the girdle. Somewhat earlier, A.D. 1512, the brass of Dorothea Peckham, at Wrotham, Kent, and the corresponding figures of the wives of John Sylan, at Luton, exemplify a similar dress worn in connection with the angular or pedimental head-dress, with its pendent lappets. A.D. 1525, Emma Pownder, at Ipswich[t] wears a low super-tunic with large open sleeves, through which appear the comparatively tight sleeves of the under-dress; this under-dress is buttoned close to the throat, and is partly covered by the *Partlet*, the prototype of the modern habit-shirt: from the waist-cincture hangs down the ample rosary: and the head-dress is the horned form, shewn in profile, and closely resembling the coiffure of a merchant's lady, as engraved on her brass in the church of St. Swithin, Norwich. The six daughters of Emma Pownder who kneel at her feet, are all habited after the same style as their mother.

Head of Merchant's Lady, c. A.D 1500. St. Swithin s Norwich.

With the female costume of the middle and the close of this century, and more particularly with that worn during the reign of Elizabeth, we are, I think I may venture to assume, sufficiently familiar to be able to assign to their proper period such brasses as may commemorate the fair cotemporaries of Anna Bullen and the virgin queen. Of the personal costume of "Good Queen Bess" herself, at once the type and the consummation of the fashion of her times, it seems, as Mr. Planché has happily remarked, an act of supererogation to attempt any description: "her great ruff rises up indignantly at the bare idea of being unknown or forgotten; her jewelled stomacher is *piqued* to the extreme, and her portentous petticoats strut out with tenfold importance at the slight" thus "insinuated against their virgin mistress[u]." Instead, therefore, of entering, or rather attempting to enter, into a disquisition upon

[t] The brass here referred to, is the fine Flemish plate preserved in the church of St. Mary Quay, at Ipswich.

[u] Planché's British Costume, p. 255.

ruffs, and brocades, and farthingales, I proceed at once to complete my notice of that important item in the attire of ladies, the head-dress, and which is so pre-eminently characteristic of certain eras, in examples of medieval dresses and decorations. Lady Felbrigg, A.D. 1413, and Lady Crewe[x], A.D. 1411, exemplify a modification of the reticulated head-dress, which was prevalent at that period: the hair in this arrangement is collected into a bunch on either side the forehead, and there enclosed in an enriched caul, while the upper part of the head is covered by a close coverchef which descends to the shoulders: the forehead is encircled, and the hair confined by a fillet enriched with jewels. This head-gear is also well exemplified in a brass, A.D. 1404, at Sawtrey, Huntingdonshire. Lady Shelton, A.D. 1423, has her hair more widely plaited, and the front of the coverchef drawn forwards: thus affording an early indication of the *mitred* or *horned* head-dress,—a peculiar fashion long in high favour, notwithstanding the severe censures, lay as well as ecclesiastical, elicited by its extravagance[y]. This arrangement, in its complete state, is really but a developement of the last-named coiffure: for the side bunches of hair being gradually extended upwards, the coverchef or veil which was thrown over, sunk into the hollow between, and at last the raised hair was superseded by a wire frame; the hair, in this case, was usually arranged within a caul of rich construction, on either side of the face. Lady Halle, c. A.D. 1420, and Lady Camoys, A.D. 1419[z], wear this head-dress, (see next page:) and with these and many others, the same fashion, variously modified, is also ex-

Head, Lady Felbrigg, A.D. 1413. Felbrigg Church, Norfolk.

Head Lady Shelton, A.D. 1423. Great Snoring Church, Norfolk.

[x] These brasses severally occur at Felbrigg, Norfolk, and Wixford, Warwickshire, as before specified. The brass of Lady Shelton is at Great Snoring, Norfolk.

[y] The most extravagant specimen of this head-gear occurs in the sculptured effigy of Beatrice, countess of Arundel, at Arundel, who died A.D. 1439: this monument is figured by Stothard, and the head-dress is also given in their works on Costume by Planché and Fairholt.

[z] See pp. 62 and 86.

emplified in the brasses of Joan Skerne, A.D. 1437, at Kingston upon Thames[a]; of Lady Cecilia Stapleton, 1438, late at Ingham,

Head, Lady Shernbourn, A.D. 1458. Shernbourn Church, Norfolk

Head, Elizabeth, Baroness Camoys, A.D. 1424. Trotton, Sussex.

Head, Lady Arderne, c. A.D. 1465. Latton Church, Essex.

Head, Lady Vernon, A.D. 1467. Tong Ch., Shropshire.

Head in Wenlock Chapel, Luton, Beds c. A.D. 1450.

Norfolk; of Lady Fynderne, A.D. 1444, at Childrey, Berks; of Lady Shernbourn, A.D. 1458, at Shernbourn, and of Lady Grey, 1492, at Ketteringham, both in Norfolk; and also of Lady Staunton, A.D. 1458, at Castle Donnington, Leicestershire, and Lady Arderne, A.D. 1465, at Latton, Essex. Lady Vernon, A.D. 1467, at Tong, Salop, wears simply a coverchef with a wimple; a fashion repeated in a brass at Luton, Bedfordshire, of about the date 1450: both these ladies were widows, and the latter, whose name is unknown, has her wimple plaited[b]. In some examples, this head-

[a] Joan, wife of Robert Skerne, whose effigy accompanies that of his wife on their monumental brass, is said to have been the daughter of Alice Pierce, celebrated for her connection with Edward III. during the declining years of that great monarch's life. After the king's death she married Sir William de Wyndesore; but whether Joan Skerne was his daughter is uncertain.

[b] This brass is placed upon an altar-tomb in the Wenlock chapel in the church at Luton, and the effigy is surmounted by a fine triple canopy.

dress appears so arranged as to impart to its upper outline a *heart-like* contour: good specimens of this peculiarity occur at West Grinstead, Sussex, in the brasses of Philippa, daughter and coheir of David Strabolgy, last earl of Athol of that name, who married Sir John Halsham; and of the lady of Sir Hugo Halsham, the son of this Sir John, who died A.D. 1421; the former Lady Halsham died A.D. 1395: but it appears that both these brasses were executed at the same time; and that, subsequently to the decease of Sir Hugo Halsham, A.D. 1441. In these brasses elegant canopies surmount the effigies.

Philippa, Lady Halsham, c. A.D. 1440
West Grinstead, Sussex.

The next remarkable change commonly apparent in brasses, I have already noticed when describing the *Butterfly* head-dress of Lady Say[c]. Of this strange example of the fantastic eccentricities of fashion, several modifications may be observed: as in the brasses of Lady Urswick and her daughters, A.D. 1479, at Dagenham, Essex; of a lady of the Clopton family, c. A.D. 1480, at Long Melford, Suffolk[d]; of Margaret Willoughby, A.D. 1480, at Ravennigham, and of Isabella Cheyne, A.D. 1485, at Blickling, both in Norfolk; and of Lady Roucliffe, A.D. 1494, at Cowthorpe, Yorkshire. The

Lady of the Clopton family, Melford Church, Suffolk, c. A.D. 1480.

[c] See p. 75.

[d] See p. 130.

six younger daughters of Lady Urswick are remarkable for having their long flowing hair surmounted by tall conical caps, rarely seen in brasses, but commonly delineated in cotemporary illuminations, and still retained in use by the peasantry of Normandy[e]. Of the head-dress generally worn during the latter part of the reign of Henry VII., and which continued in fashion for some time subsequent to the accession of his successor, we have characteristic specimens in the brasses bearing the dates A.D. 1514, 1516, 1527, and 1532, and which severally commemorate Margaret Pettwode, in St. Clement's church, Norwich, Jane Sylan, at Luton, Bedfordshire, Lady Leigh, at Winwick, Lancashire, and the wife of Robert Goodwyn, at Necton, in Norfolk: this is the angular or *pedimental* head-dress, well known from its association with the various historical portraits of that important era: it was composed of velvet or embroidered cloth, and sometimes of lighter materials, and being pointed somewhat stiffly over the forehead, descended in lappets upon the shoulders and back. To this succeeded the peculiar coiffure identified with our reminiscences, and indeed with the very name, of

Daughter of Sir T. Urswick, A D. 1479

Jane Sylan, A D 1516. Luton, Beds.

Margaret Pettwode, A.D. 1514. St Clement's Church, Norwich.

Head, Wife of Robert Goodwyn, A D. 1532. Necton Church, Norfolk.

[e] "The peasantry of Rouen, Caën, Caux, &c., to this day wear the identical steeple-caps with the butterflies' wings that, three hundred and sixty years ago, towered upon the heads of the gentle dames of Paris and London. The evanescent caprice of some high-born fair has given a national costume to the paysannes of Normandy, who have reverendly copied for nearly four centuries the head-dress worn by their mothers before them." Planché's British Costume, p. 208.

Mary Stuart, the hapless queen of Scots, —the small close cap of Parisian origin, designated the "Paris hede," but far better recognised as the Mary Queen of Scots head-dress: of this fashion the brass of Julian, wife of John Clippesby, Esq., A.D. 1594, at Clippesby, Norfolk, furnishes an agreeable specimen: and, in like manner, the broad-brimmed hat worn in connection with the Elizabethan ruff, is satisfactorily exemplified in the pleasing and well-executed little brasses of Cicely Page, A.D. 1598, in the church of Bray, in Buckinghamshire, and of Ann Sewell, A.D. 1609, at Coventry; both these figures are kneeling, the latter at a fald-stool, or small desk.

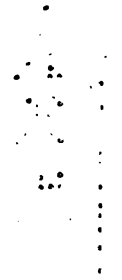
Head, Julian Clippesby, A.D. 1594 Clippesby.

Cicely Page, A.D. 1598 Bray, Bucks.

I have described the wimple, gorget, or barbe, as it sometimes was denominated, as worn by Ladies Camoys, Cobham, and Northwode, and other ladies[f]: this exclusive and certainly most disguising article of dress made its appearance in England at an early period, probably before the commencement of the first century in the era of brasses, the thirteenth: its use was, from first to last, restricted, or at least ordered to be restricted, to the upper classes[g]. In mourning, a species of wimple appears to have been worn by females of all ranks: it usually is depicted as having been plaited below the chin, and it is connected with a close cap apparently of linen, and covered with a flowing veil. In monumental brasses, widows are generally represented as thus attired: for examples I may refer to the memorials of Eleanor de Bohun, in Westminster abbey, and of Joanna Braham, A.D. 1519, at Frense, in Norfolk. The last-

[f] See pp. 80, 82, and 44.

[g] Among the sumptuary laws so frequently enacted, but, as it would seem, so little regarded by our ancestors and ancestresses, in the 8th of King Henry VIII. it was ordained that "duchesses and countesses, and all higher estates, may be barbed above the chin; every one not being under the degree of a baroness may wear a barbe about the chin; and all other *gentlewomen* beneath the throat-goyll," or gullet.



A.D. 1367 10th of Edward III

LAURENTIUS DE SANCTO MAURO, (LAURENCE SEYMOUR,) HIGHAM FERRERS CHURCH, NORTHAMPTONSHIRE.

(See page 95.)

named lady is expressly described as *"vidua, ac Deo devota,"* in accordance with a practice by no means uncommon, for widows to retire into some religious house, and assume the veil[h]. I must not omit to mention another remarkable example of a female effigy wearing the plaited barbe, engraven to commemorate Elizabeth Hervey, abbess of Elstow, c. A.D. 1530, and now preserved in Elstow church, Bedfordshire: this lady is habited in the ecclesiastical vestments of her order and rank, and has resting upon her right arm her pastoral-staff.

. . . De Bacon, c. A. D. 1310. Oulton, Suffolk

The earliest example of the brass of an ECCLESIASTIC to which I can refer, exists in the interesting church at Oulton in Suffolk, and may be assigned to about the year 1310, the 3rd of Edward II.: this is the presumed memorial of some member of the Bacon family, possibly the brother of the cross-legged knight in the adjacent church at Gorleston[i]. This brass, which is of large dimensions, is in good general preservation; it represents the deceased as habited in the amice, alb, stole, maniple, and chesuble, and bears a strong general resemblance to the fine effigy of Laurence Seymour, (Laurentius de Sancto Mauro,) c. A.D. 1337, rector of Higham Ferrers, Northamptonshire. In both of

[h] In the broad crimped frill, still worn in some rural districts beneath the chin as an appendage to the widow's cap, a lingering relic of this medieval vestment may occasionally be discerned.

[i] The fine, but unhappily mutilated, brass of Archbishop Grenfeld at York, bears date 1315: possibly this and the Oulton brass may be precisely coeval, and so also the demi-figure in Merton college chapel, Oxford; (see p. 115;) and again, the small figure of Nichol de Gore, within a floriated circle, at Wood-church, and the demi-figure of Thomas de Hop, at Kemsing, both in Kent, may possibly belong to the same era.

these figures the composition is very good, the draperies are well cast, and the engraving is spirited and effective. Of ecclesiastics similarly habited, amongst others, early examples occur at Shottesbroke, Berks; Brundish, Suffolk; and Hellesdon, Norfolk, in the respective brasses of an unknown individual, c. A.D. 1370, of Esmond de Burnedish, c. A.D. 1375, and of Richard Thaseburgh, A.D. 1389. These brasses are very similar the one to the other, and were very probably produced by the same artist. The peculiar wave of the hair, so characteristic of this period, is here strikingly exemplified[j]. In the embroideries of the vestments worn by the Shottesbroke priest, the fylfot-cross[k] alternates with a flower of four leaves: this curious device appears very distinctly upon the end of the stole.

Head, Esmond de Burnedish c. A.D. 1375. Brundish Church, Suffolk.

End of Stole, Priest of Shottesbroke, c. A.D. 1370.

But few variations of costume occur in ecclesiastical brasses, the vestments worn by the priesthood before the Reformation having undergone but very little change. In place, therefore, of a detailed notice of particular brasses, it appears rather desirable here summarily to describe the several ecclesiastical vestments themselves; this I shall endeavour to do in the simplest manner, as well as very briefly, leaving alike unnoticed the alleged figurative intention of the Roman Catholic vestments, and also the controversy concerning vestments which arose at a subsequent period.

"The *Amice*," says Mr. Waller, "is an oblong piece of fine linen, having on one of its lateral edges an embroidered collar, which is turned over and brought round the neck, the ends of the amice itself being seen folded across where they meet in front." It is the collar of the amice which appears resting upon the chesuble, and encircling the throat of the priest in eucharistic habit. This vestment was introduced about the eighth century. In the earlier

[j] The long and flowing hair, particularly when it appears curling in profusion behind the ears, (which themselves are large and prominent,) is a special characteristic of the *earliest* ecclesiastical brasses: as the fifteenth century drew towards its close, the hair, which in the brasses of ecclesiastics had long been less flowing than at an earlier period, is represented as quite straight.

[k] See note (f), p. 28.

brasses of ecclesiastics it was adjusted loosely about the neck, and with no inconsiderable degree of elegance; but subsequently it is represented as if constructed of stouter materials, and worn after a fashion altogether devoid of the former gracefulness.

The *Alb*, the most ancient of the vestments, is constructed of white linen, and envelopes the entire person of the wearer: it is not open in front, like a surplice, but is girded round the loins; the sleeves also are comparatively tight. In front, at the foot, embroidery, or *Orfrey-work*, usually square or oblong in form, is attached to the alb: and similar enrichments also appear at the wrists; these are the *apparels* of the alb. In the earlier examples, these apparels generally *encircle* the entire sleeve of the alb; as in the brasses at Oulton, Suffolk, and Woodchurch, Kent; in the demi-figure at Merton college chapel[l]; and again in the curious memorial of John de Grofhurst, c. A.D. 1330, at Horamonden, Kent: about this last-named period, however, they first appear to cover only the *upper* part of the wrist, as in the brass of Lawrence Seymour, A.D. 1337, at Higham Ferrers[m]. The same term apparel, or *Parura*, also denotes the embroidered collar of the amice, and the corresponding decorations of the chesuble.

This vestment, the *Chesuble*, or *Chasuble*, in shape is nearly circular, being slightly pointed before and behind: it has an aperture in the middle for the head, and its ample folds rest on either side upon the arms: it is worn over the other vestments, and is always constructed of rich materials[n]. The chesuble is recorded as having been an ecclesiastical vestment, as early as the sixth century: it generally appears in ecclesiastical brasses anterior to about the year 1425, after which period coped ecclesiastics predominate.

Worn above the alb and over the shoulders, the *Stole*, a long nar-

[l] See pp. 95, 115.

[m] See figures at p. 99.

[n] The chesuble commonly appears on brasses enriched with elaborate embroideries: those in the three Flemish ecclesiastical memorials at St. Alban's, Wensley, and Mimms, are truly splendid. These embroideries, or apparels, are generally so arranged as to appear in front of the figure, somewhat in the form of the letter Y; and they also form a border to the entire vestment. The uppermost apparel of the chesuble, or the collar of that vestment, is rarely apparent in brasses, being covered by the amice: in the brass of Sir Peter Legh, however, at Winwick, Lancashire, A.D. 1527, the chesuble being the only ecclesiastical vestment represented as worn, the arrangement of its collar is satisfactorily exemplified.

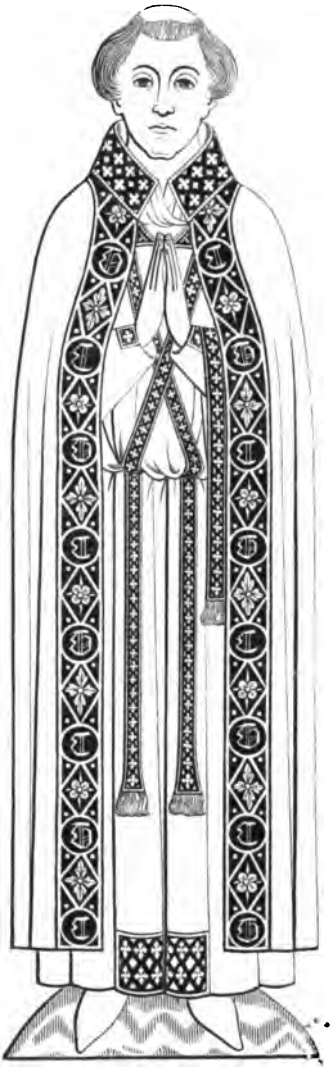
row scarf of rich embroidery, usually displays its fringed ends from beneath the chesuble, one on either side of the front point of that vestment. It is crossed upon the breast, and passes beneath the girdle of the alb: this arrangement, though usually concealed by the chesuble, is clearly displayed in a brass of the 15th century at Horsham, in Sussex, which has been beautifully figured by Mr. Waller[o]. The stole was originally called *Orarium*, from its primitive use as a kerchief to wipe the face.

The *Maniple*, a short species of stole, is worn depending from the left hand, and was originally substituted for the purpose to which the stole itself had been applied. The Golden Legend says of St. Peter, that "*he bare alway a Sudary* (or maniple), *wyth wyche he wyped the teerys y^t ranne from his eyen.*" The maniple, like the stole, however, soon became a mere decorative enrichment of the costume: "it was accounted a badge of honour as early as the sixth century, in the ninth was common to priests and deacons, and conceded to the sub-deacon in the eleventh." These constitute the ordinary eucharistic vestments, as usually represented in brasses of ecclesiastics. Of such brasses the annexed examples (see next page), from Broxbourne, in this county, and from Higham Ferrers, in Northamptonshire, may be regarded as fair specimens: both of these priests, in accordance with a prevalent habit, hold in their hands a chalice[p].

In connection with certain distinctive additions, these same vestments also form the costume of the hierarchy. Over the alb, but

[o] In the original, this brass is partially mutilated. Another example of a *crossed-stole* displayed upon the person of an ecclesiastic, occurs in the small brass of John West, chaplain, at Sudborough, Northamptonshire, c. A.D. 1430.

[p] The Broxbourne brass is probably the memorial of John Merdwyn, who died A.D. 1465: Henry Denton, A.D. 1498, is the ecclesiastic to whose memory the brass at Higham Ferrers was laid down. Notwithstanding the uniformity of costume in ecclesiastical brasses of different periods, it will be easy to distinguish their respective eras by the *style of engraving* in the several examples, considered in connection with certain other peculiarities of artistic treatment: thus, in the earlier examples the apparels are continued *round* the sleeves of the alb: the stole has its ends wider than elsewhere, and so likewise has the maniple: the vestments appear to fit close to the person, as made of fine materials: the drapery is expressed with much gracefulness: and the lines are boldly and deeply cut, and there is *no shading*, except in a few touches where the folds terminate: the hair also is long and flowing. In later brasses, all these peculiarities will be found to have undergone a decided change.

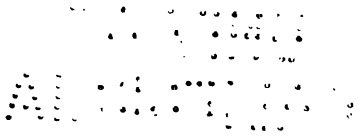


c. A.D. 1430. 8th of Henry VI.

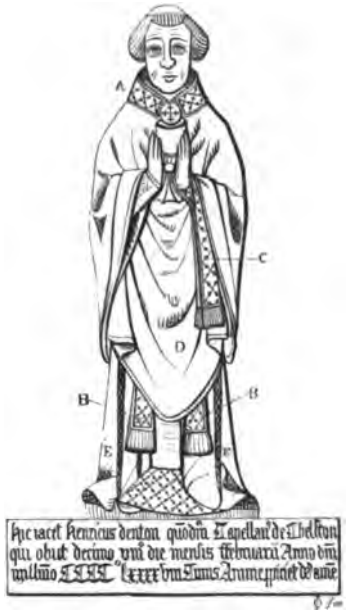
A PRIEST, HORSHAM CHURCH, SUSSEX.

Engraved on wood, after their plate, by permission of T. G. and L. A. B. Waller, Esquires.

(See page 98.)



Priest in Eucharistic Vestments, with the Chalice
Broxbourne, Herts, c. A.D. 1460.



A. Apparel or Parura of the Amice.
B. Stole. D. Chasuble or Chesible.
C. Maniple. E. Alb, with apparel at the feet.

Henry Denton, Priest, A.D. 1498, Higham Ferrers.

beneath the chesuble, ecclesiastics of episcopal and abbatical rank are represented in their engraven monumental effigies, as habited in a *Tunic*, *Chimere*, or *Rochet*, a robe somewhat resembling the alb, but shorter and open at the sides towards the bottom. Another vestment, the *Dalmatic*[q], surmounts the tunic, from which it differs only in the greater width of its sleeves, and being in a trifling degree still shorter: like the tunic it is partially open at the sides, and it has a fringed border. The brasses of Abbot Esteney, A.D. 1498, at Westminster abbey, and of Bishop Goodrich, c. A.D. 1554, in Ely cathedral, exemplify the appearance of these vestments, as seen only at the lower part of the figure, beneath the ample folds of the chesuble. Abbot Esteney wears the stole *beneath* both his tunic

[q] When worn without the other vestments, the dalmatic was the distinctive habit of a *deacon*.

and dalmatic; but Bishop Goodrich places it *between* them[r]. These are both curious and valuable specimens: in the former, the effigy is surmounted by a lofty triple canopy of most elaborate splendour:

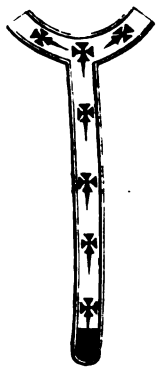
EPISCOPAL VESTMENTS.

Bishop Goodrich, A D 1554. Ely.

Abbot Esteney, A.D. 1498. Westminster.

and the latter is remarkable as exhibiting a prelate of the reformed Church in the full vestments of an earlier period.

Over the chesuble archbishops alone wear the *Pallium* or *Pall*, a narrow scarf, composed of fine white wool, and embroidered with purple crosses patèe fitchèe: these crosses probably are derived from the series of small fibulæ or broaches, with which the pall was originally attached to the chesuble[s]. The *Mitre* with its *Infulæ* or pendents, the embroidered *Sandals*, the *Gloves* having jewels, and the *Ring* worn over the gloves, also form parts of the episcopal attire. The origin of the mitre is obscure: some derive it from the *Cidaris*, a Persian head-dress with strings. It



Pall, Brass of Archbishop Cranley. A.D. 1417.

[r] In the very fine brass of Archbishop Cranley, A.D.1417, at New College chapel, Oxford, the distinction between the tunic and dalmatic is unusually apparent, in consequence of the latter vestment being, contrary to the ordinary habit, considerably shorter than the former. The crozier-head of this prelate is remarkable as being a *crucifix*. The distinction above mentioned between the tunic and dalmatic is also very distinctly shewn in the brass of Bishop Bell, A.D. 1494, at Carlisle cathedral.

[s] In the sculptured effigy of Archbishop Stratford, A.D. 1348, in Canterbury cathedral, the pall is represented plain, but attached to the chesuble by three pins of gold, one on the breast, and one on either shoulder. Care must be taken to distinguish between the archiepiscopal pall, and the apparels of the chesuble which are sometimes arranged in the same form, but are in character altogether distinct. See note (n), p. 97.

began to assume the shape in which it is generally known early in the thirteenth century: at first it was low, and had its sides straight; subsequently it was made with a somewhat greater

MITRES.

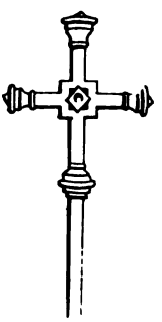
Archbishop Grenfeld, York, A.D. 1315.

Bishop Goodrich, Ely. A.D. 1554.

Archbishop Harsenett, Chigwell, A.D. 1611.

elevation; and at a still later period, it assumed the swelling or rounded outline still retained [t]. The brasses of Archbishop Grenfeld, A.D. 1315, at York cathedral, of Bishop Goodrich, A.D. 1554, and of Archbishop Harsenett, at Chigwell, Essex, A.D. 1611, exemplify these several forms of the mitre. The *Pastoral-staff* of a bishop or abbot has a crook-head; but that of an archbishop is surmounted by a cross, and is properly called a *Crozier*. The staff itself is frequently encircled by a scarf or *Vexillum*, as in the brasses of Archbishop Grenfeld, Bishops Goodrich and Bell, and Abbot Esteney: this singular appendage probably owes its origin to the famous cross-banner of the first Christian emperor, the *Labarum* of Constantine [u].

Pastoral Staff, Abbot Esteney, A.D. 1498 Westminster abbey.



Crozier, Archbishop Waldeby, A.D. 1397. Westminster Abbey.

[t] The infulæ of the mitres figured in the annexed engraving are omitted; this accessory is distinctly represented in the following cut, drawn from the brass of Bishop Boothe.

[u] Archbishop Grenfeld, c. A.D. 1315, at York; Bishop Goodrich, A.D. 1554, at Ely; Bishop Bell, A.D. 1496, at Carlisle; and Abbot Esteney, A.D. 1498, at Westminster. It has been set forth as a general rule, that archbishops and bishops usually hold the staff in the left hand, the latter with the crook outwards, and have the right hand upheld in benediction: abbots, on the contrary, hold the staff, with its crook turned inwards, in the right hand. Abbots having episcopal jurisdiction over their own houses may, perhaps, be distinguished by holding the staff after the same fashion as bishops When the staff is not grasped, but rests on the arm, it is sometimes found in all cases to be placed on the left side, and with the crook naturally turning outwards. These rules, if rules they are at all, are by no

Referring, for other examples of engraven episcopal effigies, and of priests habited in eucharistic vestments, to the series of brasses appended to this notice,—here it will be sufficient to remark upon the singular memorial of Bishop Boothe, A.D. 1478, at East Horsley, in Surrey, in which the figure, being drawn in profile, exhibits the lateral aspect of the episcopal attire[x]: and also upon one other episcopal memorial, which, from the unusual circumstance of an allusion to the history or actions of the person represented, being introduced into the composition of the brass itself, demands special attention,—this is the large brass of Robert Wyvill, bishop of Salisbury, A.D. 1375, in Salisbury cathedral. The castle of Shernborne, with its keep, entrance tower, and portcullis, are here represented: "at the door of the first ward stands the bishop pontifically habited, with his mitre and crozier, and his hands elevated; and below him, at the foot of the steps of the gate of the outer ward, stands his champion," or rather warder, with shield and

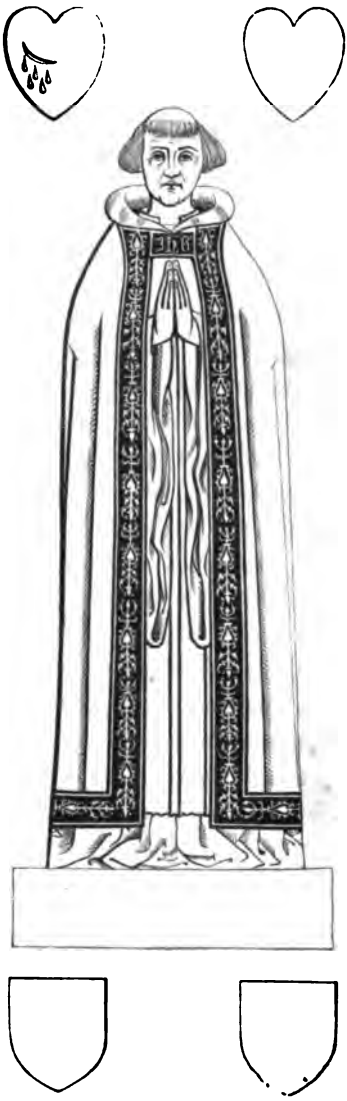
John Boothe, bishop of Exeter, A.D. 1478. East Horsley, Surrey.

means absolute. The assumed difference in the direction of the heads of the pastoral staves of bishops and abbots, is considered to denote that the former have official jurisdiction over their entire see, the latter a more strictly personal authority over their own establishment, and that only.

[x] In Exeter cathedral, A.D. 1413, in the brass of William Langton, the figure of this ecclesiastic is represented as habited in a cope, and is placed in such a position as to be seen in profile with excellent effect. The whole work is good and valuable. Another kneeling priest, whose figure is also shewn in profile, occurs in St. Benet's church, Cambridge: it is the memorial of Dr. Richard Billingford, master of Corpus Christi college, A.D. 1442.

axe. Concerning this castle and its adjacent warren the bishop had a dispute with William de Montacute, earl of Salisbury, and to commemorate his success appears to have been the object of the designer of the bishop's brass. The embattled portions of the castle are particularly valuable, as original examples of that destructible member of a military edifice, the parapet. Five shields of arms, of which however but two remain, together with as many of the four symbols of the evangelists, and a mutilated marginal inscription, complete the composition.

Drawn from a brass, c.A.D. 1400, in Hitchin church in this county, the annexed figure sets before us another variety in ecclesiastical vestments which requires description. Here the entire person of the ecclesiastic is enveloped in a *Cope*, worn over a surplice having large hanging sleeves. This vestment, the cope, originally a cloak designed to protect the wearer from the inclemency of the weather, by degrees became a regular component of the ministerial costume, and partook of the same costliness as distinguished the other vestments. In form it is usually a semicircle, without sleeves, but furnished with a *Caputium* or *Hood*, the origin of the present distinctive badge of academic degrees; and it is fastened across the breast by a *Morse* or clasp. The apparels or embroidered enrichments of the cope



Ecclesiastic habited in a cope, c. A.D. 1400. Hitchin, Herts.

were frequently constructed of the most costly materials, and wrought with elaborate splendour: sometimes arabesque and flowing patterns were adopted, and on other occasions the design comprised a series of canopied figures. The morse also was variously adorned: the Hitchin priest has his charged with the sacred monogram. Splendid examples of coped ecclesiastics occur, among many others, at St. Cross near Winchester; Castle Ashby, Northamptonshire; Knebworth, Herts; Broadwater, Sussex; Upwell, Norfolk; Balsham, Cambridgeshire; in the chapels of Merton college, Oxford, and of Caius college, Cambridge; and at Hackney, Middlesex, in the brasses of John de Campden, A.D. 1383, warden of St. Cross; William Ermyn, A.D. 1401; Simon Bache, A.D. 1414, canon of St. Paul's; John Mapleton[7], A.D. 1420; William Mowbray, c. A.D. 1425: Dr. John Blodwell, A.D. 1465; Henry Sever, A.D. 1471, fourteenth warden of Merton college; Dr. Walter Hewke, A.D. 1517; and Dr. Christopher Urswick, A.D. 1521. Archbishop Harsenett, A.D. 1611, is also habited in a cope curiously wrought throughout.

Head, Prior Nelond, Cowfold, Sussex, A.D. 1433.

At Cowfold, Sussex, A.D. 1433, the large and noble effigy of Thomas Nelond, prior of Lewes, furnishes the finest example of an ecclesiastic wearing a *Surplice*, corresponding in most respects in form with the similar vestment still retained as a ministering habit by ourselves. The expression of the head in this brass is peculiarly solemn and dignified, and in the origi-

[7] The apparels of the cope of Dr. Mapleton are chiefly composed of *Maple* leaves and the monogram M.

The uppermost figure on either side of the front apparels of the cope of Dr. Blodwell, represents a seraph, precisely similar in character to the angelic forms which decorate the canopy of Bishop Hallum at Constance: nor is this the only point of resemblance between these two fine and interesting works. The brass of Archbishop Cranley also, A.D. 1417, bears, in many points of artistic treatment, a strong resemblance to these same plates. See p. 25.

Besides the memorial of Dr. John Blodwell, there is another fine brass at Balsham, that of Dr. John de Sleford, in a cope, and beneath a triple canopy; date A.D. 1401.

nal is engraven with admirable effect. In Rothwell church, Northamptonshire, bearing date A.D. 1361, is the fine brass of William de Rothewelle, archdeacon of Essex, keeper of the mint, &c. This is a choice specimen of canonical habiliments. "A close-fitting dress," I again quote from Mr. Waller, "of which the sleeves only, buttoned to the wrist, are visible, is worn beneath the cassock, a long garment which reaches to the feet; it is open in front and lined with fur, having an ornamental border of trefoils, and the sleeves do not reach much beyond the elbow. Over this is worn a surplice with long sleeves: and about the neck is the *Almuce*, a kind of tippet or hood of white fur, having long pendent lappets hanging in front. A mantle, of dimensions sufficiently ample to envelope the whole figure, is fastened on the breast by a broach." The head of this effigy rests on a cushion supported by angels; and the entire composition of the brass is indicative of a foreign hand. The inscription is also worthy of special notice: it consists of two distinct parts; the one an intercessory ejaculation, expressed in Latin, the canonical language; while the other, written in the ordinary language of the period, Norman-French, is a record of the name and dignities of the deceased.

The *Almuce* or *Aumuce*, above mentioned, is frequently represented on brasses in white metal, as in the memorials of William Ermyn, rector of Castle Ashby, and of Dr. Walter Hewke at Caius college. In the greater number of brasses of ecclesiastics, the head of the effigy appears uncovered, and consequently discloses the tonsure, or shaven crown of the clergy of the Church of Rome: occasionally, however, examples occur in which a singular species of cap, apparently a distinctive mark of a doctor of canon law, is worn. Dr. Urswick, A.D. 1521, at Hackney, is thus habited: and, amongst others, at New college, Oxford, several brasses are preserved which exemplify this article of ecclesiastical, or rather academic dress. With this cap an ample gown, completely covering the person, and provided with a hood (usually represented by white metal), is generally worn. In some

Head Dr. Urswick, Hackney A.D 1521.

few late brasses, the gown of the master of arts appears, as in the small mural memorial of John Burton, A.D. 1608, in Burgh church, Norfolk; this brass is figured by Cotman, who has also given an excellent etching of the kneeling figure of Thomas Leman, rector, A.D. 1534, from his brass at South Acre church, Norfolk; in this example the hair is worn long, and covering the whole head. In the year during which he deceased, the authority of the pope in these realms was formally renounced by parliament, and consequently the tonsure was no longer retained by the clergy. It is singular that a brass should exhibit this change in the very year in which it first took place.

Head, Thomas Leman, rector, South Acre, Norfolk, A.D. 1534.

In the long and flowing robes, introduced into this country during the reign of Edward III., and usually depicted in the monumental brasses of CIVILIANS, but little variety is apparent. The costumes of Walsokne and Braunche at Lynn, and of Alan Flemyng at Newark, I have already described. The greater number of other brasses of civilians are, like these, the memorials of merchants or burgesses; and they are chiefly to be found in borough towns, or the larger parochial churches of those counties, in which the woollen manufacture flourished. To the piety and munificence of these "merchant-princes" of the olden time, the sacred edifices which still preserve their engraven monumental plates, were themselves largely indebted. Inscribed with the date A.D. 1356, in the nave of Great Berkhampstead church in this county lies the fine and early brass of Richard Torryngton and Margaret his wife (see p. 107,) the founders, or at least the rebuilders of this church: the dress of the lady is precisely the same as that worn by Ismena de Wynston, while her head-dress resembles that of Maud de Cobham[z]: her husband, who wears a beard, is habited in a long loose tunic, buttoned to the throat, and with close sleeves and cuffs. At Felbrigg, in Norfolk, A.D. 1351, Symon de Felbrigg wears a similar, but somewhat shorter tunic, which is girded by a girdle buckled

[z] See pp. 83, 84.

RICHARD AND MARGARET TORRINGTON, A.D. 1336 and 1349. Great Berkhampstead, Herts.

about the waist, to which, on the right side, a small gypcière or purse is attached: over the tunic in this example, a mantle or cloak is arranged with no inconsiderable degree of elegance: it is buttoned over the right shoulder, and drawn across the left arm. This same arrangement is also exemplified in the Flemish brass at Topcliff[a]: and again at Shottesbroke, where the Frankelein there commemorated is attired in tunic, mantle and hood: but here, in place of the gypcière, from the girdle hangs an *Anlace*, a short weapon between a sword and dagger, usually worn by civilians until the end of the fifteenth century: it always is worn hanging from a strap, apparently attached to the uppermost part of the scabbard. The shoes of all these

Anlace, c. A.D. 1370. Shottesbroke, Berks.

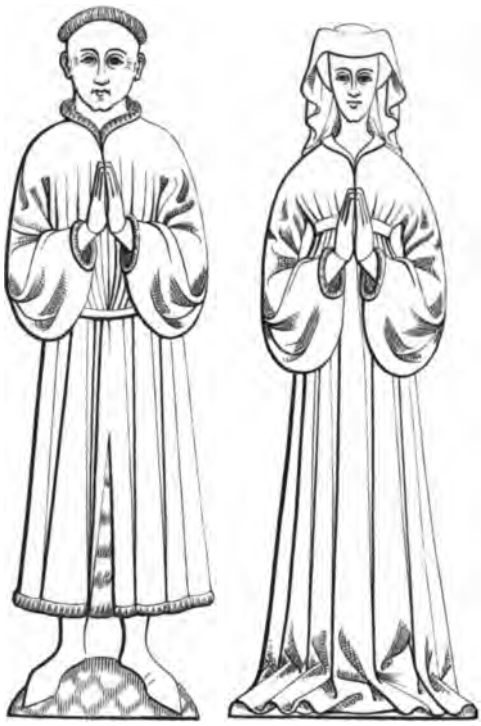
[a] See p. 20.

figures are pointed, and fastened over the instep. The same tunic, mantle and hood, also appear in the brass of Sir John Cassy, A.D. 1400, at Deerhurst, Gloucestershire. John Corp, A.D. 1391, at Stoke Fleming, Devon, wears a tunic open in front, with a hood: he has no waist-belt; but his anlace is suspended at his left side from a rich *Baudrick*, or belt buckled over the right shoulder. A.D. 1431, at Margate, Kent, Nicholas Canteys has a tunic partially open in front, and with large full sleeves gathered into small cuffs at the wrists: his anlace hangs from a waist-belt: and he wears boots embroidered with stars, which lace up inside the foot. At Kingston-upon-Thames, we find the same tunic, with fur collar and cuffs, worn, A.D. 1437, by Robert Skerne: his boots also lace inside the foot, and he has an elegant pendent ornament attached by a chain to his waist-belt. Another good example of the same costume is preserved on an altar-tomb in Hitchin church, in this county, accompanied by the effigy of a lady wearing a dress singularly similar to that of her husband. The same curious similarity is observable in the attire of two figures in the church at Wheathamstede: this brass, though in no respect remarkable in itself beyond being a good specimen of a numerous class, derives from its association a high degree of interest. It is the memorial of Hugo and Margaret Bostock, the parents of John de Wheathamstede, the thirty-third abbot of St. Alban: this distinguished ecclesiastic, the Wykeham of our abbots, presided over the abbey of St. Alban during the reign of his friend and patron, Henry VI., from A.D. 1421 to 1460: the brass of his parents, which is without date, we may therefore assign to about A.D. 1435. The inscription [b]

[b] The entire inscription at the foot of the Wheathamstede brass, doubtless a specimen of the Latin rhyming composition of the great abbot, is as follows:

"Hic pater, hic mater, soror hic jacet, hic quoque frater,
Pastoris pecorum protomartiris angligenarum.
Bostok Hugo patri, Marci Margarciaque matri
Nomen erat simile, genitus trahit a genitore.
Huic qui pertransis rogo formina, vir, puer, an sis,
Ut pariter recubant in pace precare quiescant."

On a shield above the head of the lady may be distinguished the bearing of Heyworth, argent, three bats with wings extended, sable. On an adjacent slab are the brasses of John and Elizabeth Heyworth, A.D. 1520; here the same arms appear. The predecessor of Abbot John de Wheathamstede in the abbacy was William Hey-



HUGO AND MARGARET BOSTOCK, Wheathamstede Church, Herts, c. A.D 1435

at the foot of these figures records them to have been "*pater*" and "*mater*."

"*Pastoris pecorum prothomartiris Angligenarum.*"

This would appear to have been a favourite mode of expression with the abbot when making reference to himself, as we find a MS. of Valerius Maximus presented by him to the library of the University of Oxford, and still preserved in the Bodleian library, thus inscribed:

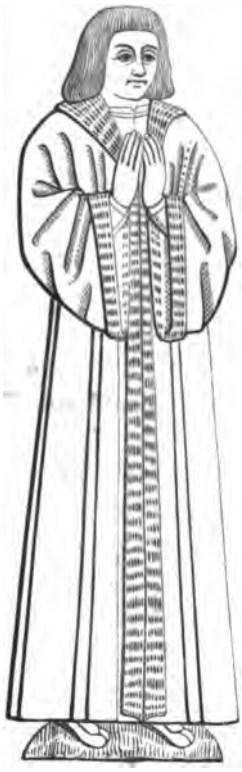
Fratribus Oronie datur in munus liber iste,
Johnēm Whethmstede
Per patrem pecorum prothomartiris Angligenarum.

The words Johnēm Whethmstede are thus written above the second line of the inscription in the original[c].

worth, on whose elevation to the see of Lichfield, A.D. 1421, he was himself elected superior of the abbey of St. Alban. Possibly John may have been nephew (sister's son) to this William.

[c] The presentation of various books to the University library, and to the library of his college (now St. John's), together

Of the ample dimensions of the dresses worn towards the close of the fifteenth century, we have excellent specimens in the brasses of Sir Peter Arderne, A.D. 1465, at Latton, Essex; of Sir Thomas Urswyck, A.D. 1479, at Dagenham, in the same county; and of Brian Rouclyffe, baron of the exchequer, A.D. 1494, at Cowthorpe, Yorkshire. Sir Thomas Urswick wears a rosary, in place of the anlace, which at this period ceased to form a part of the civil equipment. About A.D. 1520, the long and full gowns represented on brasses have sleeves, which hang down after the fashion



Ralf Rowlat, Merchant of the Staple, A.D. 1510
Abbey-church of St. Alban.

Civilian, in Clippesby Church, Norfolk,
c. A D. 1500.

with the circumstance of his having placed in each an inscription in Latin verse, is recorded in a curious memoir of Abbot John, written by his friend John Amersham, and now forming a part of the Harleian collection in the British Museum. See Harl. MSS. No. 3775.

of a surplice; and the front of the gown and sleeves are usually guarded with fur. We have a good example of this habit in the abbey-church, in the memorial of "RAUFF ROWLATT MCHAUNT OF THE STAPLE AT CALAIS," and late of Holywell-house, in St. Alban's, and of Sandridge. The gypcière was commonly worn at this time, and it was frequently accompanied by the rosary [d]. In the example from Clippesby church, Norfolk, the fur only forms a collar to the dress, and the gypcière is worn alone. (See woodcuts, p. 110.) William Norwich, A.D. 1563, in the church of St. George, Colgate, in the city of Norwich, wears a mantle over his tunic, and has a rosary. And William Layer, mayor of Norwich, A.D. 1537, is represented in his brass in the church of St. Andrew in that city, as habited in his official robe over his tunic; he is equipped also with both rosary and gypcière. Sixty years earlier, precisely the same details of costume appear at Standon, in this county, in the fine and interesting brass of John Feld, alderman of London. Among other brasses of civilians which are peculiarly valuable as illustrations of costume, the Flemish examples at All-Hallows, Barking, and St. Mary Key, Ipswich, occupy a prominent position: of these, Andrew Evyngar, A.D. 1536, wears a long open gown guarded with fur, with large surplice-sleeves, over a shorter tunic, from beneath which at the neck the upper part of a third dress or under-tunic, is apparent. The dress of Thomas Pownder, A.D. 1525, for the most part corresponds with this, but in the sleeves of his gown there is an essential distinction, these being made long and full, and having an aperture cut in the body of the sleeve for the passage of the arms. To the brasses of civilians I will now add a notice of but two other specimens, the memorials of a once important class in the civil community, the notaries-public,—scribes, employed to draw up documents, and invested by law with peculiar authority as witnesses to their execution. Having been long deprived of its inscription, as well as of a light and elegant canopy,

[d] The rosary represented in the brasses of men rarely contains more than ten beads; but ladies generally wear double rosaries containing several decades of beads. The large gypcière or purse worn appended to the girdle being peculiarly liable to attack from thieves, gave to the "light-fingered," or perhaps rather the strong-handed gentry of those days, the epithet of "*cut-purse*."

a date can only be assumed from the general character of the work itself, for the earliest known brass of a notary, preserved in the church of St. Mary Tower, Ipswich [e]. This plate, probably engraved about A.D. 1475, represents the deceased functionary in the long full-sleeved gown and low sided-laced boots of the period: his hands are uplifted as in prayer: from his girdle depends his official badge or distinction, the ink-horn with its accompanying pen-case: the head is bare, but on the left shoulder rests a cap of a peculiar character, in high fashion with all classes during the reign of Henry VI., and not unfrequently worn throughout the remaining years of the fifteenth century: in form this cap was circular, somewhat resembling a turban, being composed of a roll of cloth or other richer material, from which on one side a broad long band or scarf hung down to the ground, unless tucked in the girdle or wound round the neck, while to the other side of the cap a species of loose hood was attached, which fell negligently about the head and shoulders. In this brass the long scarf is represented as hanging down in front of the figure, and possibly it might have concealed the gypcière [f]. On the breast is a scroll, charged

A Notary, c. A.D. 1475. In the Church of St. Mary Tower, Ipswich.

[e] This curious and interesting plate is figured by the Messrs. Waller in the first part of their excellent work.

[f] This preposterous head-gear is well figured in Mr. Fairholt's book of Costume, pp. 188, 190, in cuts drawn from cotemporary illuminations. It appears worn, as in the brass of the notary, on the shoulders of the sculptured effigy of William Canynges, merchant, A.D. 1474, in St. Mary Redcliffe church, Bristol. This interesting effigy is figured by Hollis, and is highly

with the legend,—

REPOSITA EST HEC SPES MEA I SINU MEO
SCA TRINITAS DN DE MISERERE MEI.

Neither cap nor gypcière appears on the brass of William Curteys, notary, at Holmhale, in the county of Norfolk: in this example a simple cincture confines the flowing gown at the waist, and supports the ink-horn and pen-case. The legend at the foot of the figure bears the date M.CCCC.LXXXX.[s]

Sir Richard de Buslingthorpe, c. A.D. 1280

Besides complete effigies, it appears to have been an early and by no means uncommon habit, to engrave DEMI-FIGURES, for the purpose of monumental memorial. Of these the earliest and most curious is the brass of Sir Richard de Buslingthorpe, in the church of the village bearing the same name, in Lincolnshire. This knight

characteristic of the civic costume of the period: I must not omit to mention that William Canynges wears at his right side an anlace, hanging, as usual, perpendicularly. The same cap was also worn by Walter Colney, A.D. 1479, at Lynn. The hoods of the knights of the Garter are still made after this fashion; and such a hood appears, forming part of the costume of the Order, in the brass of Sir Thomas Bullen, K.G. at Hever. For a further illustration of this same cap and its appendages, see p. 162.

[s] Another but that a very inferior brass of a notary is also contained in the same church of St. Mary Tower, Ipswich: its date is 1506. And again at New College, Oxford, is a fourth equally inferior specimen. These are all that have been noticed in this country. Mr. Waller mentions a fifth brass of a notary who lived in the beginning of the sixteenth century, as existing in the cathedral church of St. Sau-

William Canynges, A.D. 1474.

veur, at Bruges: and this appears to be a fine work; indeed, a memorial worthy of one, whom it records to have been the chief founder of the cathedral choir, and to have increased the stipends of the prebendaries.

is represented in chain-mail[h], with plain ailettes, equally plain surcoat, and with gauntlets formed of small overlapping pieces of plate, or of thick leather, arranged after the same manner as the laminated sollerets of Sir William Cheyne. The head, enveloped in a coif-de-mailles, rests upon two cushions; and the uplifted hands appear to be holding a small heart. There is no guige, shield, or weapon. The date is about A.D. 1290. At Croft, also, in Lincolnshire, is another demi-figure of a knight, armed in banded ring-mail. At Debenham, in Suffolk, A.D. 1424, are the similar memorials of Sir John Framingham and his lady: this knight is armed in complete plate-armour of excellent character. In a brass at Beddington, in Surrey, to the memory of a lady of the Carew family, beneath the complete figure of the lady herself, are *thirteen* demi-figures of her children, arranged in a connected series. Demi-figures of priests, however, are those of

Knight in banded ring mail, c. A.D. 1310. Croft, Lincolnshire.

JOHN TUBNEY, c. A.D 1430.

most general occurrence. The annexed example, c. A.D. 1430, is drawn from the brass in Southfleet church, Kent, of John Tubney,

[h] The mail in this plate is expressed in lines precisely resembling those in the brass of Sir Robert de Septvans, at Chartham.

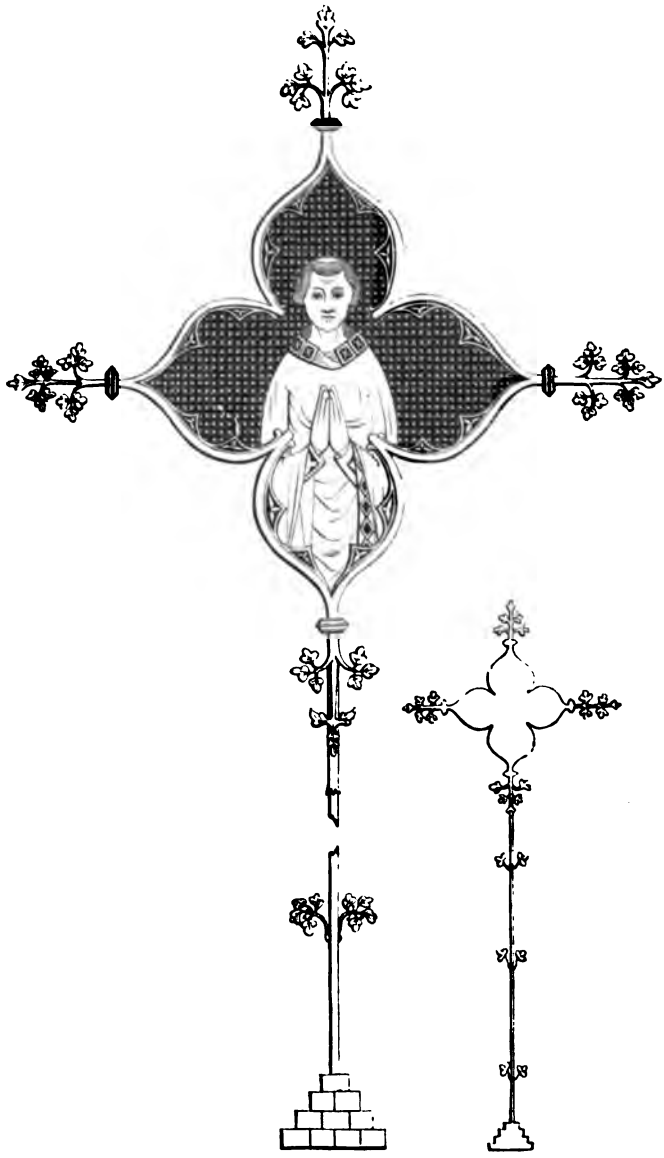
rector, archdeacon, and chaplain to John Lowe, lord bishop of Rochester. By a singularly felicitous arrangement, these ecclesiastical demi-figures were often placed at the intersection of a floriated cross, in which case the figure appears as if resting *upon* the cross; a fine and very early example of this arrangement once existed in the chapel of Merton college, Oxford, to the memory

RICHARD DE HART, Merton College, Oxford, c. A D 1315

of Richard de Hart, c. A.D. 1315; of this brass the demi-figure remains, but the cross has long been lost[1]. The similarity between this demi-figure and the corresponding portion of the brass of the priest in Oulton church, Suffolk, is at least sufficient to identify these two early ecclesiastical memorials as the work of the same artist. In other examples the demi-figure is encircled by a floriated quatrefoil, which itself forms the head of the cross: of this latter arrangement a beautiful specimen occurs at Buxted, Sussex, to the memory of Britellus Avenel, "once rector of the church of Buxted," (see next page:) this is also an early brass, its probable date being about A.D. 1375.[k] At Rusper, in the same county, and also of about the same date, is the brass of John de Kyggesfolde, a civilian, and his wife "Agneys," whose demi-effigies afford

[1] See p. 95. A precisely similar brass once existed in the south transept of the abbey church of St. Alban.

[k] See p. 119.



BRITELLUS AVENEL BUXTEAD, SUSSEX, c. A.D. 1375.

JOHN AND AGNES DE KYGGESFOLDE, c. A.D. 1375.

valuable examples of costume at that period: the legend, which is in Norman-French, runs thus,—

JOHN DE KYGGESFOLDE ET AGNEYS SA FEME GISOUNT ICY, DIEU DE LŌ ALMES EIT MERCY

And again, at East Wickham, in Kent, the demi-figures of John de Bladingdown and his wife, c. A.D. 1325, appear within the head of the floriated cross.

Of MISCELLANEOUS BRASSES it will be sufficient to notice some few of the most curious and interesting. Foremost amongst these are the few remaining examples of a once numerous class of brasses, those which, with various modifications of details, are arranged in the form of the great Christian symbol, the cross[1]. Their usual design consists of a tall stem of slight proportions, from the sides of which clustered foliage sprouts forth; and the head and arms terminate in similar foliage, or in some emblematical device[m]. The parents of Archbishop Chichele, the munificent founder of All Souls' college, Oxford, are thus commemorated in the church of Higham Ferrers, A.D. 1400: the arms of this cross are enriched with an elegant flowing pattern, and terminate in the evangelistic emblems, while at their intersection is introduced the symbol of

[1] Originally these engraved crosses constituted perhaps the most numerous class of brasses: their despoiled matrices may be still seen in almost every village church, as well as in the cathedrals, and abbeys, and other larger edifices. The slabs upon which the earlier crosses were affixed, were generally of immense size.

[m] In the later examples, the head and arms of the cross are generally simply trefoiled, and the stem is plain.

the Saviour[n]. Another similar memorial exists at Broadwater, in Sussex: here the cross is fleury at the extremities, and on the arms are the words, SANGUIS XRI SALVA ME. PASSIO XRI COMFORTA ME. From the slab the original foot-legend has been removed and lost, and its place is now supplied by an inscription to the memory of John Corby, rector, A.D. 1415[o]. At Cassington, Oxfordshire, is another elegant cross-fleury, to the memory of Sir Roger Cheyne, c. A.D. 1420, once esquire-at-arms to King Henry VII. And again at a later period, 1516, at Sutton, Bedfordshire, the brass of Thomas and Elizabeth Burgoyne is worked in the form of a cross-fleury, rising from steps drawn in perspective: at the foot is this legend,—

Of yor charytie pay for the soules of Thos Burgoyne and Elizabeth hys wyfe, whyche Thomas decessyd yᵉ ix day of August the yer of our lord god A thousand fyve hundreth and sexten on whose soules and all crysten soules Jesu haue mercy, Amen.

At Flore, Northamptonshire, is another curious specimen, consisting of a small cross, which is drawn in perspective on a rock: at its foot lies a nail, and other nails were attached to the arms: the date is A.D. 1537, and it is the memorial of Alice Wyrley.

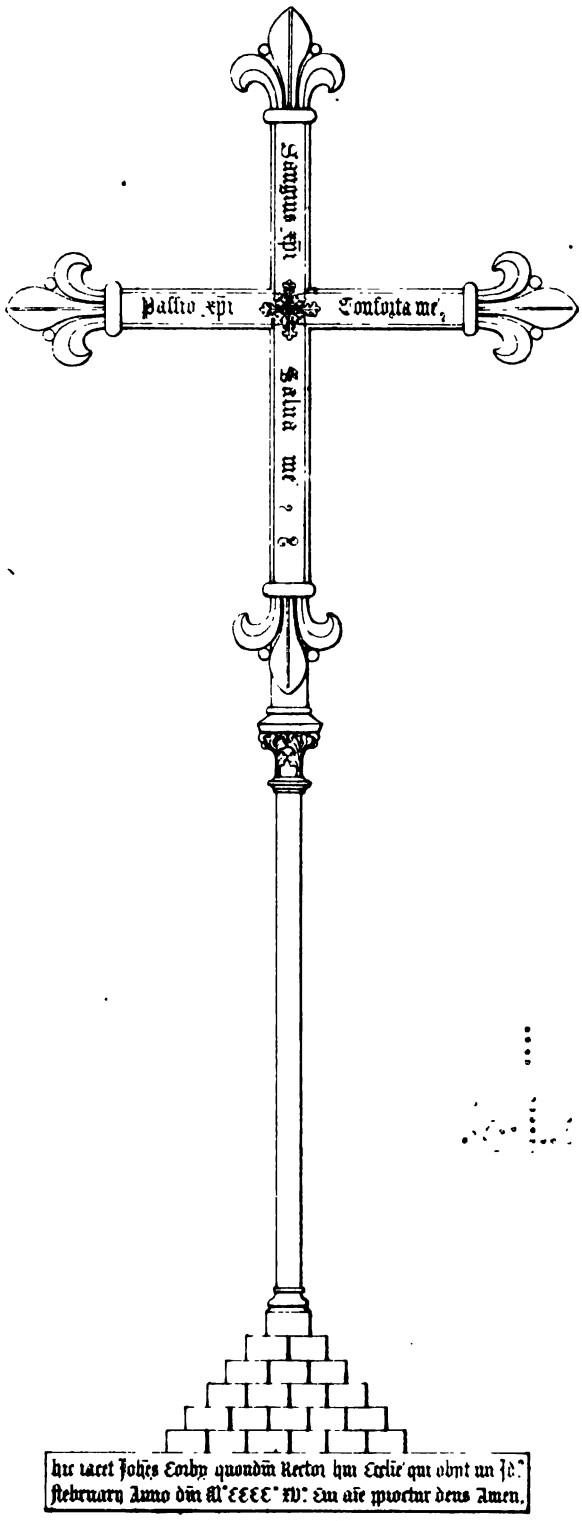
Sometimes the upper part of the cross is worked in the form of a quatrefoil, *upon* which it appears to have been a common habit at an early period to place a demi-figure: the earliest partial remains of such a specimen, of which I am aware, exist in the brass to which I have already referred, at Merton college chapel, Oxford[p]. In other examples, the head of the cross is formed of a large and open double quatrefoil, richly cusped and floriated, and containing *within* it some effigy or device. The fine example of this species of

[n] One emblem, that of St. Mark, has been removed from the original; but this loss is, of course, capable of easy restoration.

[o] See Cartwright's Topography of the Rape of Bramber, vol. ii. p. 36, where it is stated that this cross is probably the memorial of Richard Tooner, rector of Broadwater from A.D. 1432 to 1445.

[p] See. p. 115.

The despoiled slab of Bishop Bingham, A.D. 1247, at Salisbury cathedral, appears from its much worn casement, to have originally been enriched with a cross-flory supporting a demi-figure. Simon de Walpole, A.D. 1301, rector of Pulham, in Norfolk, had a fine floriated cross without any effigy, the casement of which still remains very perfect.


Sanguis xpi
Passio xpi
Conforta me,
Salua me ? ?
hic iacet Johes Corby quondm Rector hui Ecclie qui obiit un [illegible]
Februarij Anno dñi M°CCCC° XV°. Cui aie propicietur deus Amen.

A.D. 1345 23° Edw. III

CROSS FLEURY.

In Broadwater Church, Sussex.

Said to commemorate Richard Turner Rector

arrangement at Hildersham, Cambridgeshire, A.D. 1408, exhibits within the quatrefoil the remarkable symbol of the blessed Trinity[q], expressed by an august personage seated on a species of tomb, and supporting a crucifix. On either side of the stem of this cross, which is also floriated and stands on steps, are the kneeling figures of Robert Parys and his lady. A similar cross at Stone church, Kent, A.D. 1418, contains within the quatrefoil the beautiful effigy of John Lumbarde, once rector of that church, in eucharistic habit: here a legend is engraved upon the stem of the cross. I have already noticed the cross-brass of Britellus Avenel, at Buxtead[r]. At Wimbish in Essex, a recently discovered specimen of this style of brass, of great beauty and interest though now lamentably mutilated, has figures of a knight and lady within the quatrefoil. The knight here depicted wears a jupon greatly resembling that of Sir H. Hastings, A.D.1347, and his sword is also girded after the

Lady, c. A.D. 1315. Wimbish, Essex
(See next page)

Portion of Knight's figure, Wimbish.

[q] In this instance, this device may very probably be designed to indicate the divine and human nature of our blessed Lord. The dove is usually added to the composition, when the Trinity appears certainly to have been the object of the intended symbolism. The symbol thus complete is substituted for a finial to the canopy of the brass of Henry Parice, Esq., c. A.D. 1460, in the same church. See p. 138, and note (t).

[r] See p. 116.

same fashion[s]: he has a bascinet and camail with rerebraces and vambraces of plate, but his legs are armed partly in plate and partly in mail. The figure of the lady is singularly elegant, and it remains yet entire. The foot of the cross was originally based upon the figure of an elephant, the badge of the Beaumont family. Another beautiful cross occurs at Taplow, in Buckinghamshire, (see opposite page,) the memorial of Nicholas de Aumberdene, "Fishmonger of London," whose effigy is depicted within the quatrefoil: the costume is that of the reign of Edward III., and the probable date of the brass is about A.D. 1350. The stem of the cross is supported by a dolphin embowed naiant: and the legend, in Norman-French, and now reversed, is placed at the head of the cross; it runs thus,—

Sicholc de Aumberdene patis pessoner de Londres gist icy : de ealme eit mercy . Amen.

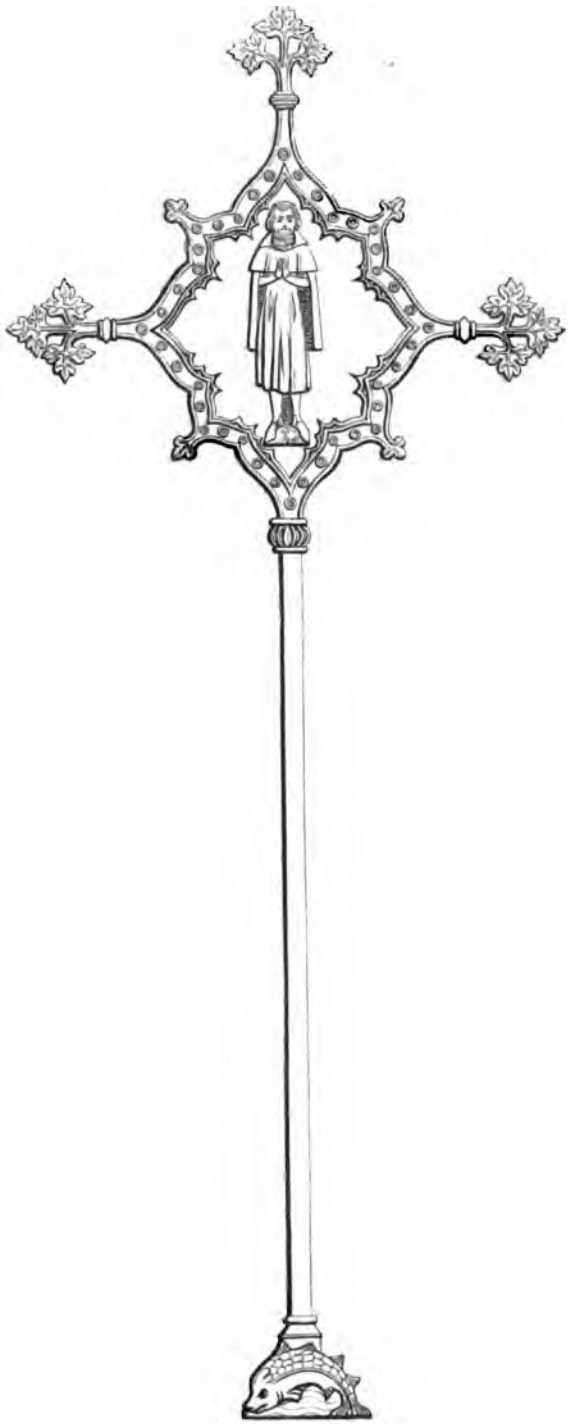
One other specimen of these crosses is too beautiful to be omitted: it bears date A.D. 1400, and represents the cross rising between the kneeling figures of a civilian and his lady, and within the quatrefoil at the head it encloses the figure of St. Faith, crowned and with a nimbus, and holding a sword and a gridiron, the instrument of her martyrdom[t]. The field on which this beautiful figure is placed, is diapered, and in the two lateral foils are the words SCA FIDES, and VIRGO ET MR. This brass is at Newton, in Northamptonshire[u].

At Woodchurch, in Kent, c. A.D. 1330, the effigy of Nichol de Gore, priest, habited in an alb and chesuble, appears within a quatrefoiled circle, which itself is enclosed within the four points of a rich Greek-cross fleury. The circle is charged with a legend in Longobardic character.

[s] See p. 45.

[t] The instrument of the martyrdom of St. Faith is properly a brazen bed, upon which she was burned to death towards the close of the third century, during the persecutions by Dacian, prefect of Gaul: in that country the virgin martyr was born, at Pais de Grave. Cotman has engraved another beautiful figure of St. Faith, in his time forming a part of the interesting brass of Galfridus Langley, prior of St. Faith's priory, at Horsham: the brass, which is very singular, lies in the church of St. Lawrence, in the city of Norwich, having probably been removed there at the destruction of the monastery at Horsham: the legend speaks of the prior as being *istius loci*. The effigy in this composition remains, and is placed upon a low bracket.

[u] The Gentleman's Magazine for April, 1812, contains a description and an engraving of another fine floriated cross containing a figure, which now is covered by the pews in the church of St. Michael at St. Alban's.



NICHOLAS ACMBERDENE, c. A.D. 1360.

In another form of arrangement sometimes found, the figures of the composition are placed upon a species of bracket, which is generally made to expand, so as to form a tall and slender stem rising from steps. A.D. 1405, at Upper Hardress, Kent, is a fine example of this species of brass: it is the memorial of John Strete, rector, who is represented in his cassock and hood, as kneeling at the base of the composition, while the figures of the Apostles St. Peter and St. Paul stand upon the bracket above. A scroll encircles the stem of the bracket, and below is a commemorative inscription. This is a very fine brass, remarkable for the high artistic feeling displayed, as well in the design as in its execution. In the brass at Bray, Berks, of Sir John Foxley and his two wives, the figures are placed on a wide bracket, which is based upon a *fox*. The brass of Joanna Urban, A.D. 1414, at Southfleet, Kent, is another elegant specimen of this mode of arrangement, (see next page). And again, in Merton college chapel, Oxford, is the brass of John Bloxham and John Whitton, A.D. 1387, members of that society, in which the two effigies are placed under an elegant double canopy, while at their feet is uncoiled a scroll, bearing a legend: here the foot of this beautiful cross-like composition is based upon a niche enclosing an Agnus Dei. In some examples the bracket has but a slight elevation, and has rather the character of a pedestal, as in the brass of Eleanor Corp, A.D. 1391, at Stoke Fleming, Devonshire: and again, A.D. 1524, at Norwich, in the church of St. John in the Maddermarket, in the singularly meritorious brass of John Terri, merchant, and mayor of Norwich, and LETTYS TERRI, his wife, the figures are placed on low pedestals.

In Norfolk and some other places, priests are frequently commemorated by an engraved chalice, accompanied by a brief inscription, usually placed beneath it on a fillet. The annexed example is drawn from the brass of William Curtes, at South Burlingham, A.D. 1540: here

Chalice and Wafer for William Curtes, A.D. 1540

JOANNA URBAN, A D 1414 Southfleet Church, Kent.

with the chalice the consecrated wafer is represented, ensigned with the sacred monogram.

The device of a heart inscribed with a legend or monogram is sometimes found, as at Higham Ferrers. At Martham, in Norfolk, on a similar heart are engraven the words, "POST TENEBRAS

SPRO LUCE : LAUS DEO MEO," and beneath on a fillet, is an inscription commemorative of Robert Alen, A.D. 1487. Scrolls with legends sometimes issue from hearts, as at Caversfield, Bucks, and Loddon, Norfolk. Figures also are occasionally represented holding hearts: the brass of Sir Richard de Buslingthorpe is an example of this peculiarity: the brass of Robert Beauner, c. A.D. 1470, monk, at St. Alban's, is another example; the heart is here ensigned with drops of blood, and about the head of the figure upon a scroll are the words, "COR MUNDUM IN ME CREA, DEUS." At Broughton, in Lincolnshire, a knight and lady in their upraised hands each hold a small heart: their date is c. A.D. 1370. And in the brass of John and Joan Baron, A.D. 1437, at All-Hallows, Barking, above the figures is a heart inscribed with the word MERCY, and encircled by a scroll charged with the legend,—

Heart with Monogram, Higham Ferrers

Jhu · fili · dei · miserere · mei ·
Mater · dei · memento · mei.

The heart thus introduced is generally considered to be indicative of a vow accomplished; but with what degree of accuracy I am unable to affirm. It sometimes is placed at an angle of the slab, to which a figure is attached; as in the memorial of the coped priest at Hitchin, in this county[x].

Another singular variety of brasses consists of emaciated figures and skeletons, usually represented as enveloped in winding-sheets. Several of these painfully truthful emblems of human nothingness occur in the church of the last-named town of Hitchin: and in other places they are by no means of rare occurrence. The skeleton, as the figurative impersonation of death, is also occasionally introduced: thus, at Biggleswade, A.D. 1482, in the mutilated

[x] See at p. 103, a figure of this brass: the heart at one upper angle of the slab remains, but the other is lost.

brass of Archdeacon Rudyng, the gristly image of the king of terrors, armed with several spears, with one of which he is preparing to strike, is holding a dialogue with his victim: the sentences of this dialogue are very curious, and are executed alternately in letters incised and worked in relief[y]. And again in the "DEATH'S-SIGNE BRASSE" of James Gray, A.D. 1591, park-keeper at Hunsdon, in this county, the same form appears: the figure of a man is here depicted, as shooting with a cross-bow at a stag, while death at the same moment is striking the shooter with his shaft.

Effigies in brasses are usually represented as recumbent, and in the attitude of supplication. Some few examples, however, are designed to convey the idea of standing figures: and again in the sixteenth century, it was customary to place the figures as if kneeling, and that for the most part at faldstools, or small desks. In this latter case, the principal personages generally appear face to face, instead of one beside the other; and the children, in place of being arranged beneath their parents, according to the previous custom, are introduced behind them, the boys behind the father, and the girls behind the mother[z]. In accordance with a conventional habit of expression, children are uniformly represented of comparatively diminutive stature, even though themselves grown to maturity at the time of their parents' decease[a]. It will also be found that, where two or more families have been united, a dis-

[y] Besides the skeleton figure and the inscription in this brass, one side of a border-fillet with its legend remains, together with a crescent on a roundel, and a strange device of two angels bearing the head of the Baptist in a charger: all the other portions of the composition have been torn from the slab, which is of unusually large dimensions.

[z] The children in the Flemish specimens at All-hallows, Barking, and St. Mary's Quay, Ipswich, are exceptions to this general arrangement.

[a] In the brass of William Lucas and family at Wenden Lofts, Essex, c. A.D. 1450, one of the children appears habited in episcopal vestments; this probably was designed to represent John Lucas, abbot of Waltham, who died A.D. 1475. In altar-tombs, which are themselves surmounted by sculptured effigies, small figures of the children and friends of the deceased are frequently introduced; they occupy niches worked in the sides of the tomb, and produce an admirable effect. One of the children of Lady Montacute, upon her tomb in Oxford cathedral, is episcopally vested: and another wears the costume of an abbess, and holds a pastoral staff. This is in strict accordance with the regular practice, to represent the children of the deceased, as dressed in accordance with their several callings and stations in life.

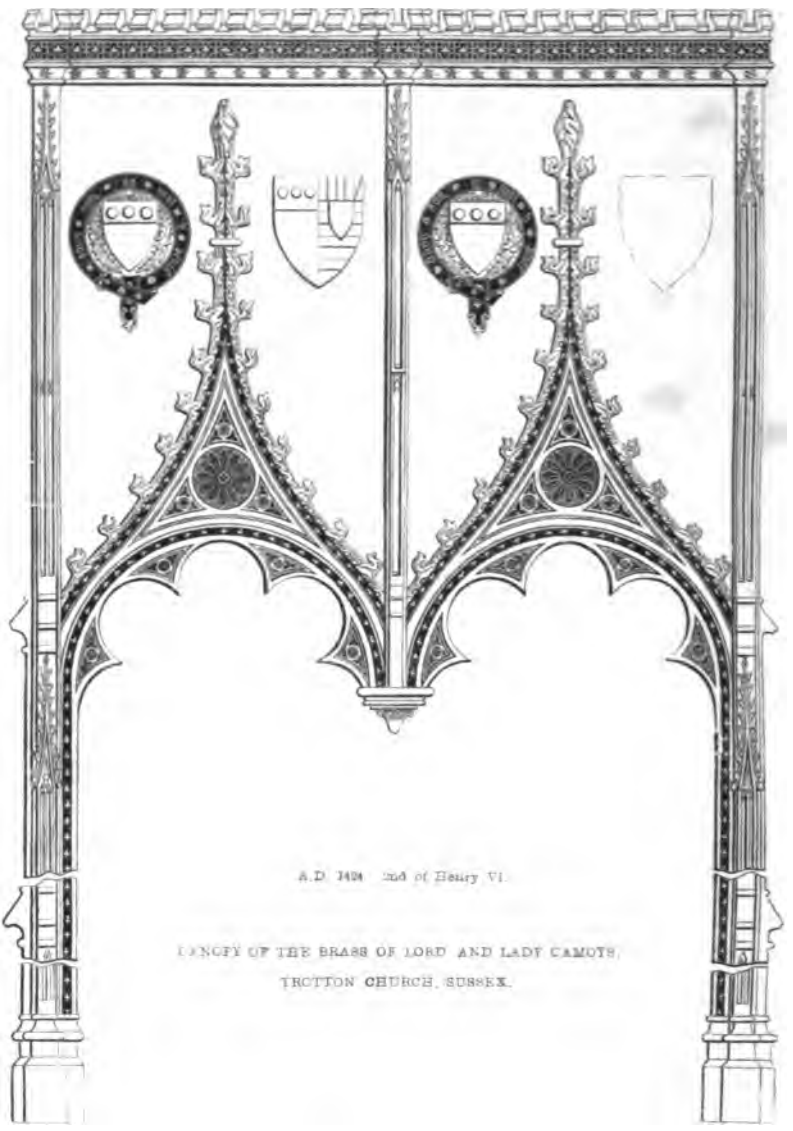
tinctive position is carefully assigned to the children of the respective families. Where a husband and wife are depicted in the same composition, numerous examples occur in which the female, contrary to the more regular usage, is placed on the right hand of the male effigy: this arrangement has been supposed to indicate that the lady was an heiress[b]. Brasses are occasionally found which exhibit the effigies of a husband and two wives, or even three: and sometimes the same wife appears associated with a first and a second husband. Brasses to the memory of children but rarely occur: Cotman has figured three in his work: of these one represents two infants, John and Roger Yelverton, A.D. 1510, at Rougham, Norfolk; the figures are in swaddling-clothes, and are placed beneath a canopy, the whole being engraved on one plate[c]. At Woodbridge, Suffolk, is the brass of John Shorland, who died A.D. 1601, aged seven years. And at Blickling, Norfolk, a third brass commemorates Anna, the youthful daughter of Sir William Boleyn, aunt of the unfortunate queen who afterwards bore her name: the figure in this brass is simple and interesting, and the inscription curious from the circumstance of its specifying the exact age of the deceased to have been three years, eleven months, and thirteen days: she died A.D. 1477.

The CANOPIES very commonly placed in brasses about the persons of the engraven effigies, exhibit an almost infinite variety of design, and abound in admirable details. The earliest specimens are pedimental in form, and without subdivision into compartments[d]: they rise from slender shafts, and their inner foliation is bold and simple: but subsequently they appear double, triple, and even quadruple, with tall and slender pinnacles, and the outlines of the canopies themselves are adapted to the graceful sweeps of the ogee-arch; and at the same time, their foliation becomes more elaborate, and

[b] In the fine brass of Sir Thomas and Lady Burton, A.D. 1382, at Little Casterton, Rutland, the legend records the effigy of the lady to be placed on the left side of her husband: "D̄NA MARGERIA UXOR SUA, IN EJUS SINISTRIS."

[c] At Blickling, in the same county of Norfolk, Ann, wife of Thomas Asteley, A.D. 1512, is represented as holding on either arm an infant similarly enveloped in swaddling-clothes.

[d] See figure of canopy of Joan, Lady Cobham, at p. 82.



A.D. 1424 2nd of Henry VI.

CANOPY OF THE BRASS OF LORD AND LADY CAMOYS,

TROTTON CHURCH, SUSSEX.

The sides of this canopy are only partially represented, from want of space: in the original, the canopy rises, from the foot-legend, and completely encloses the figures.

The shields of arms here introduced, are Camoys, argent, on a chief, gules, three plates: and Mortimer azure, three bars, or, an inescutcheon, argent, on a chief, of the first, two palets, between as many gyrons, of the second.

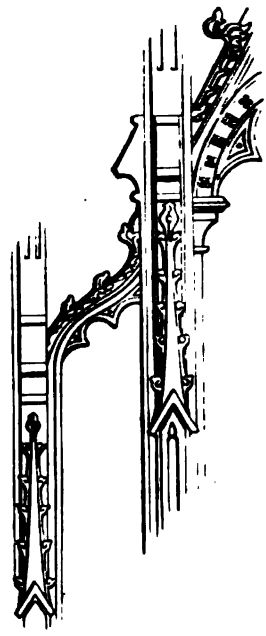
the *groined* soffits of the under arches are often shewn in perspective. In these canopies, the crockets and finials and other details are usually characterised by great elegance. In place of finials, small figures were in some instances introduced: these may be generally regarded as representing the patron saints of the person commemorated, or having some special allusion to the church in which the brass was laid down. Shields of arms were sometimes placed immediately below the finials of lofty canopies, and thus impart to the design great richness of effect: good examples of this occur in the brasses of Brian Rouclyff, A.D. 1494, at Cowthorpe, Yorkshire, and of Humphey Oker, at Oakover, Staffordshire: the arms emblazoned on the shield here drawn from the latter brass are Oker, ermine, on a chief, gules, three bezants, impaling argent, a fesse and in chief three lozenges, sable. The brasses of Alianore de Bohun and Abbot Esteney, in Westminster abbey, and of the Swynbornes at Little Horkesley, afford beautiful examples of the clustered pinnacles introduced with such happy effect into these compositions[e]: and, on the other hand, in the brasses of John Corp, A.D. 1391, at Stoke Fleming, Devon; of Sir William Calthorpe, A.D. 1420, at Burnham Thorp, Norfolk; and of Dr. John Blodwell, A.D. 1465, at Balsham, Cambridgeshire, we have specimens of embattled canopies: and again in the fine brasses of Thomas Lord Camoys and his lady, at Trotton, Sussex, A.D. 1424, and of

Fragment of Canopy, Berkhampstead, Herts
Brass of R. Torrington, A.D. 1349.

Shield of Arms on a Pinnacle, Oakover.

[e] See p. 1.

Thomas Cranley, archbishop of Dublin, A.D. 1417, at New college, Oxford, both varieties of canopy are introduced[f]; in these compositions the embattled member of the canopy surmounts the pinnacles, which are clustered immediately above the effigies. Perhaps the canopy of most elaborate beauty known to exist amongst brasses of English workmanship, is that of Prior Thomas Nelond, A.D. 1433, at Cowfold, Sussex; to which the fragments of the canopy of Abbot Stoke, A.D. 1462, in our abbey-church, bear, as far as they yet remain, so striking a resemblance: amongst the other enrichments of these admirable works of art, a species of arch-buttress springs with the happiest effect, from the outer to the interior members of the composition[g].



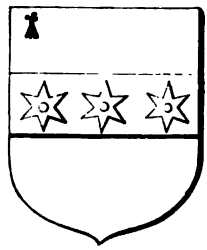
Fragment of Canopy of Abbot Stoke, A.D. 1462. Abbey church of St. Alban.

It must be borne in mind that canopies, like the effigies with which they are associated, are almost invariably designed to convey the idea of being placed in a recumbent position: and hence, as in the brass of Abbot Esteney of Westminster, they frequently occur without any basement. These canopies, indeed, are really engraven representations of the similar accessories, worked in relief about the heads and persons of sculptured recumbent effigies; such as in the contract for the tomb of King Richard II. and his queen, are specified as "tabernacles, called hovels, with gabletz:" and these, though designed to serve the same purpose as erect canopies placed over statues, still so far differ from them, as to be intentionally adapted to the recumbent position of the monumental effigy.

[f] The canopy of Bishop Hallum at Constance exhibits another admirable example of the same beautiful arrangement. See p. 25.

[g] Several other fine specimens of canopies will be found specified in the appended list of choice brasses.

As in other particulars, a gradual debasement is observable in the canopies depicted in brasses, as the fifteenth century drew towards its close: and in the century following they, for the most part, cease to possess any interest or value.



Arms of Grimston, A.D. 1599

A shield of arms, or a monogram accompanied by an inscription, is frequently found to constitute the entire memorial: two good specimens of this style of brass occur in the church at Rishangles near Eye, in Suffolk, to the memory of Sir Edward Grimston, and Edward his son; the former was governor of Calais when that town was captured by the French, and died A.D.1599. Both of these inscriptions are very singular compositions [h].

Monograms are commonly introduced into various parts of more elaborate compositions: sometimes they appear as personal decorations, as on the hip-belt of Sir Robert Swynborne; sometimes they occur in the spandrels of canopies, and occasionally on separate shields or roundels.

The shields of arms, personal devices, and official badges introduced into brasses, contribute greatly to heighten the effect of the engraven plates, as well as to augment their historical importance. These it will be well in all cases to study with especial care. Armorial insignia appear in monumental brasses, not only upon shields, but also emblazoned upon the surcoat, jupon, or tabard of nobles, knights, and gentlemen; and, what certainly does seem somewhat

[h] These inscriptions are as follows:—

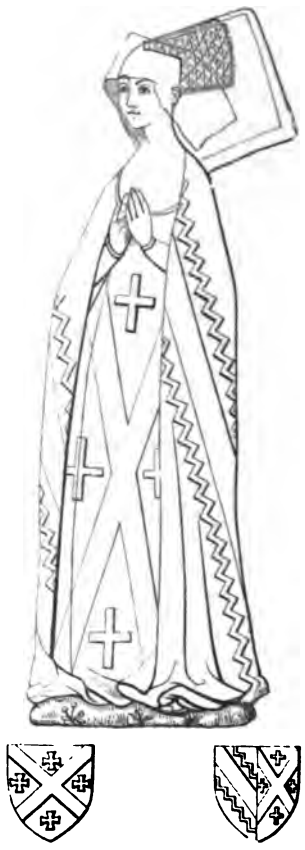
EDWARD GRIMESTON THE FATHER OF RISANGLIS ESQVIER, DIED 17 MARCHE 1599.

BY TWICE TWO KINGS AND QVEENES HIS LIFE WAS GRAC'T,
YET ONE RELLIGION HELD FROM FIRST TO LAST,
IVSTICE AND TRVTH HE LOV'D, AND COMMON GOOD,
NO LESSE THEN TH' ISSVE OF HIS PRIVAT-BLOODE.
HIS YEARES MORE THEN HIMSELFE, DID OTHERS PLEASE,
FOR COVNCELL AND DISCOVRSE OF WARRE AND PEACE,
HIS LIFE WAS RVLE TO LIVES, HIS DEATH A MIRROR,
ONE FELT NOE VAINE CARE, NOR THE OTHER TERROR.

EDWARD GRIMESTON, THE SONNE OF BRADFEILD ESQVIER, DIED . 16 . AVGVST 1610.

THE SONNE PAIED TO HIS FATHER'S PARTS INCREASE
WITTIE AND WISE HE WAS, VSD LAWE FOR PEACE
WHAT FIRST HE CHVS'D FOR GOOD HE CHANGED NEVER,
HIS CARE WAS TEMPERATE, HIS ZEALE FERVENT EVER,
AND THEISE FAYER GIFTS Y^{t} HEAVEN HIS POWERS DID GIVE,
DID MAKE THE FATHER IN THE SONNE TO LYVE
WHER TRVTH HATH WRITT THAT ENVIE CANNOT BLOT,
THE NAME OF GRIMESTON CANNOT BE FORGOTT.

strange, upon the dresses of ladies. In the latter case, the arms of the lady's own family were embroidered upon her kirtle, and those of her husband upon her mantle or outer garment: or, the two coats of arms were impaled upon the same garment, generally the outer. The example from Long Melford church, Suffolk, exhibits upon the mantle the arms of *Clopton*, a family for a long period the lords of Melford; and on the kirtle, those of *Francis*. And the brass of Elizabeth, wife of John Shelley, Esq., A.D. 1526, at Clapham, Sussex, exemplifies the impalement on the mantle of the arms of Shelley and Michelgrove: John Shelley himself bears upon a tabard his armorial insignia, sable, a fesse engrailed, or, between three welk *shells*, argent, for *shelley*[1]. When shields of arms are introduced into the composition of a monumental brass, it is a common arrangement to place each coat upon a separate shield, and also the same coats impaled or quartered upon other shields. The same shield is frequently repeated: and the arms of several branches of a family no less frequently associated with those of the individuals specially commemorated. The shields of arms in brasses are often so arranged as to appear suspended from the canopy, as in the noble brasses of Alianor de Bohun, in Westminster abbey, and of the Swynbornes at Little Horkesley[k]. Various devices were



Lady of the Clopton family, Melford Church, Suffolk, c. A.D 1480.

[1] This is an instance of the class of arms called *canting* or *allusive*. The figure of the lady in this brass will be found engraved in an advertisement appended to this volume. This brass, besides the two effigies and a very complete foot-legend, also contains a curious emblematical group, designed to indicate the blessed Trinity; and also four shields of arms.

[k] See p. 1.

resorted to, with a view to render these heraldic accessories essentially component members of the main composition. From the brass of Margarete de Camoys, A.D. 1310, at Trotton, Sussex, a series of small shields have recently been abstracted, with which originally the robe of the lady in this most interesting and valuable memorial was *semée:* their loss is to be the more regretted, "not only because they were doubtless enamelled, but as a very singular specimen of costume; for this is the only sepulchral brass" known to have presented "this peculiar feature of ornament; and it would have been deserving of attention to ascertain whether the bearing thus introduced were her own arms (Gatesden), those of Camoys, her first, or Paynel her second husband." Mr. Hollis has figured in his work on Monumental Effigies, a sculptured effigy of a lady of the Clifford family, in Worcester cathedral, whose flowing mantle is thus semée of small shields, each bearing the arms of Clifford, chequy, or and azure, a fesse gules. The surcoat of William de Valence, earl of Pembroke, A.D. 1296, in Westminster abbey, was originally decorated after the same fashion with a profusion of small enamelled shields, of which now three only remain, though the situation and number of those gone may easily be traced. This appears to have been a mode of decoration commonly practised in French monuments, but rarely occurring in this country; or rather, here restricted to memorials of French design and workmanship.

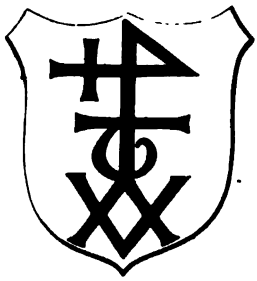
Banner of Arms, A.D. 1441.

In the fine brass at West Grinstead to the memory of Sir Hugh Halsham and his lady, between the finials of the canopy which surmounts the effigies, were three banners of arms, of which the central one now alone remains; it is charged with, quarterly, first and fourth, argent, a chevron engrailed, between three leopard's faces, gules, for Halsham; and second and third, paly of six, or and sable, for Strabolgy, earl of Athol. Arms of rank or office also appear: thus, at Sawbridgeworth, the Leventhorpes, as tenants of a royal manor, and servants of the crown, have the royal arms in connection with their own arms upon their brasses. And again at Twickenham, in Middlesex,

Richard Burton, A.D. 1443, chief cook to the king, also bears the royal arms. In the brass of Brian Rouclyff, A.D. 1494, at Cowthorpe, Yorkshire, where several shields of arms are introduced, scrolls charged with the names of the bearers of each coat are placed above each shield.

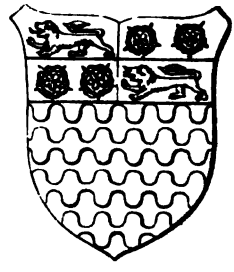
Crests generally appear, as they were actually worn, upon the helmet, which, in brasses, constantly forms the pillow of the recumbent warrior. In some examples, however, they are placed above the shields of arms, especially towards the close of the fifteenth century, when regular achievements of arms, consisting of shield, helmet, mantling, and crest, were introduced, as in the brasses of Sir John Say, and Sir Peter Legh: in these achievements the shield is usually set diagonally.

Besides the more regular heraldic insignia commonly found in brasses, the *Marks* of merchants form a curious series of personal cognizances, occupying similar positions. These marks, originally adopted as distinctive signs to be stamped upon bales of merchandise, were speedily assumed in place of armorial bearings, then refused to all persons engaged in commerce: they seem usually designed to convey some rude idea of a ship's mast and flag, in combination or connection with a monogram or initials: the example annexed is taken from the brass of Thomas Pownder at Ipswich. Two other shields, one or other of which generally accompanies a merchant's mark, are those of the merchants of the Staple at Calais, and of the Merchants Adventurers or Hamburgh mer-



Merchant's Mark, Brass of Thomas Pownder, St. Mary Quay Church, Ipswich, A.D. 1525.

Arms of Merchants of the Staple, Brass of John Fyld, A.D. 1474, Standon Church, Herts.



Arms of Merchants Adventurers. Brass of Andrew Evyngar, c. A.D. 1536 All-hallows, Barking, London.

chants: the former company were incorporated by Edward III., and

their arms, as in allusion to the naval supremacy of Britain, were barry nebulée of six, argent, and azure, on a chief, gules, a lion of England: the first incorporation of the Merchants Adventurers took place A.D. 1296, the 24th of Edward I.; and this society subsequently obtained ample privileges from Queen Elizabeth, together with a confirmation of their original charter; they bore, barry nebulée of six, argent and azure, a chief quarterly, gules and or, on the first and fourth quarters a lion passant, gold, and on the second and third two roses of the third, barbed, vert. The arms of corporate towns, or of the London mercantile companies are also found: thus Pownder bears the arms of the borough of Ipswich, Evyngar those of the Salters' company; John Clarke, at St. Andrew's, Norwich, has the arms of the Mercers' company; and on the brass of another civilian at Luton, Bedfordshire, are the curious arms of the Merchant Tailors: and again at St. John's Maddermarket, Norwich, in the fine brass of John Terri, the arms of the Merchants Adventurers are impaled with those of the Mercers' company, in the chief of the shield, while in base are emblazoned the mark and initials of John Terri[1].

Collars frequently occur in military brasses: they were worn by nobles, and knights bannerets; and also by every officer of the rank of esquire in the royal household, whether employed in a military or civil capacity, previous to the reign of Henry VIII., when it was enacted that no person, unless he were a knight, should wear a collar of gold. Next to the Garter itself, the most celebrated knightly decoration of this class is the collar of SS. introduced by King Henry IV., apparently as a memorial of the success with which his aspiring ambition had been crowned: this letter S, repeated either in links of gold, or in gold embroidery worked upon a fillet of blue, is the initial of the word "Souveraine," Henry's motto, which he bore while earl of Derby, and which, as he afterwards became sovereign, appeared auspicious. It was in

[1] Another shield in this brass is charged with the ancient arms of the city of Norwich, gules, a castle triple-towered, argent, in base a lion of England. At Worstead, in Norfolk, a merchant's mark appears impaling the arms of the Mercers' company: this company, incorporated A.D. 1394, the 17th of Richard II., bear, gules, a demi-virgin, her head dishevelled, vested and crowned, or, wreathed about the brows with roses, and issuing from an orle of clouds, proper.

exact keeping with the heraldic usage of the time, thus to adapt the monogram of the king to the purpose of chivalrous decoration: nor was it less characteristic of the politic Henry, to render a decoration of honour a distinctive badge of adherence to the House of Lancaster. This collar appears to have been usually secured in front by an enriched trefoil-shaped clasp, attached to the collar itself by buckles: it is thus worn by Sir Thomas Swynborne[m].

Collar of SS. Sir John Drayton, A.D. 1411. Dorchester Oxon.

Collar of Suns and Roses. Countess of Essex, A.D. 1483. Easton, Essex.

This decoration was worn by ladies of rank, as well as by their lords, particularly such as were personally attached to the court: it appears, for example, on the brasses of Lady Peryent at Digswell, and of Lady Bagot at Baginton[n]. Another collar, also worn by the distinguished of both sexes, consists of roses alternating with suns, in allusion to the well-known Yorkist badge, the rose-en-soleil, adopted by Edward VI. after the battle of Mortimer's Cross, A.D. 1461: to the clasp of this collar, the white lion of the House of Marche was commonly attached. This collar appears in the brass of Sir Anthony de Grey, at St. Alban's; and at Little Easton, Essex, it is worn, in their brasses, by both the earl and countess of Essex[o]. A third collar, composed simply of roses, in colour either

[m] See p. 55.

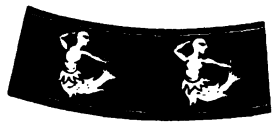
To the late lamented artist, Charles Alfred Stothard, we are indebted for the judicious remark, which assigned to the motto of Henry Bolinbroke the device displayed in the Lancastrian collar of SS. Sculptured effigies wearing the collar of SS. are of frequent occurrence: in Mr. Stothard's noble work, are figured six effigies of knights, and three of ladies, thus decorated. The effigy of John Gower at St. Saviour's, Southwark, also appears with this same decoration, having hanging from the clasp a swan.

[n] See pp. 56, 61.

[o] See pp. 73, 76.

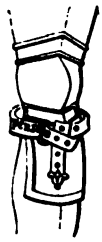
The suns and roses in this collar are frequently linked by some personal device of the wearer: thus, the oak-leaves of the house of Arundel appear used for this purpose in the collar worn by the countess of Arundel, in her sculptured effigy. The original usage, thus exemplified, of assigning knightly decorations to the *ladies* of knights, who themselves had received these insignia of honour, receives a further very

white or red, was worn by the respective partizans of the great rival houses identified with these badges. And so also collars of suns only were sometimes worn, as by Robert Colt, Esq., and his lady, A.D. 1475, at Roydon, Essex. Private personal badges were also occasionally adopted in their collars by knights; as in the very fine brass at Wotton-under-Edge, Gloucestershire, of Thomas, Lord Berkeley, who wears over his camail a collar of mermaids, one of the cognizances of the Berkeley family[p].



Collar of Mermaids, brass of Thomas, Lord Berkeley, A.D. 1417. Wotton, Gloucestershire.

Knights of the Garter appear decorated with the insignia of that most illustrious order. Thus with many others, Sir Simon de Felbrigge, A.D. 1413, at Felbrigg, and Thomas Baron Camoys, A.D. 1424, at Trotton, wear the garter buckled round the left knee: Sir Thomas Bullen, at Hever, A.D. 1538, is also habited in the mantle, collar, and hood of the order.



Genouilliere and garter Lord Camoys, A.D. 1424.

Occasionally devices, expressive of some personal office or distinction, appear introduced in brasses: thus the small figure of a knight, of about the date A.D. 1480, exhibits a crown or coronet placed upon the left shoulder: this brass having lost its accompanying inscription, and being itself now removed from its original position which cannot be ascertained, it can only be conjectured that the person thus represented was a keeper of the regalia: and this conjecture is strengthened from the circumstance of a somewhat similar specimen having been observed at Slapton, Bucks; in this brass the effigies are those of a civilian and his two wives, and these are accompanied by an inscription which declares "James Tornay, late keeper of the crown to Kyng Henry VIII.," to have deceased in the year 1519[q]. This

remarkable illustration in the fine effigy of Margaret, wife of Sir Robert Harcourt, K.G., who died A.D. 1471, now preserved in the church at Stanton-Harcourt, in Oxfordshire: this lady about her *left arm* wears the garter ensigned with the motto, precisely in accordance with the fashion adopted by her present most gracious majesty, as sovereign of the order.

[p] See p. 56.

[q] In Sir J. Cullum's collection of rubbings of brasses in the British Museum, is a third effigy of a crown-keeper, but without any notice of the place where the original was laid down.

same badge again appears upon the shoulder of Thomas Noke, A.D. 1567, at Shottesbroke; and here the legend explains this appendage to have resulted from the said Thomas having been "made yoman of the crowne of England." I have already noticed[r] the brass of Sir Symon Felbrygge, A.D. 1413, who, in token of his office of standard-bearer to the king, bears the royal banner of England.

The animals which so very generally are placed at the feet of effigies, whether sculptured in relief or engraven on plates of metal, represent, in many instances, personal badges of the families of the deceased: thus the brass of Lord Beaumont has the elephant, the earl of Essex the eagle, and the earl of Warwick the bear. And sometimes a rebus of the name is expressed: as by the rabbit on the brass of Walter Colney, late at Lynn, and the fox on the brass of Sir John Foxley. This explanation, however, has reference to but a few isolated specimens; figures of a lion or a dog being those which occur in the great majority of examples. A knight has generally a lion, sometimes a dog: ecclesiastics have generally a lion: while at the feet of ladies a dog, with a collar of bells, or sometimes two dogs are placed. Cotman has recorded it as the opinion of Mr. Dawson Turner that the lion is here meant to be the type of strength and courage, qualities of course inherent in every true knight, and in like manner also under certain modifications, in every faithful ecclesiastic; while the dog indicates attention and fidelity, virtues inseparable from the female character. In *every* case, the dog may also typify the same amiable and admirable qualities. There yet remain some few brasses which contain figures difficult, if not impossible satisfactorily to explain: such are the strange devices in the great Lynn and Newark brasses, and some others.

Personal devices are sometimes introduced, emblazoned as charges upon shields, as sculptured accessories in canopy-work, or as ornaments of dress: thus, as I have before noticed, in the brass of Henry Bourchier, earl of Essex, at Little Easton, Essex, the mantling of the helmet is semée of water-bougets,—the badge of the Bourchier family: and again, in the remains of a brass to

[r] See p. 63.

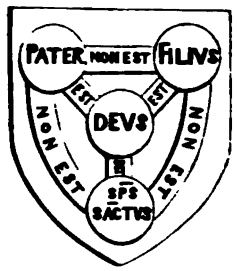
the memory of another member of the same family, Sir Humphrey Bourchier, A.D. 1470, in Westminster abbey, the Bourchier knot is repeatedly introduced. Other accessories of a kindred nature are the *Evangelistic Emblems*, which commonly are placed within quatrefoils at the angles of brasses: these, the angel, the winged lion, the winged ox, and the eagle, are severally the em-

EMBLEMS OF EVANGELISTS, WALSOKNE BRASS, LYNN, A.D. 1449.

blems of St. Matthew, St. Mark, St. Luke, and St. John[a]. In place of these emblems, shields of arms are often introduced in late brasses at the angles of the composition: these shields are, like the emblems, usually encompassed by a quatrefoil. Another singular

[a] The figures in these emblems usually hold scrolls, as if designed to be severally inscribed with the names of the evangelists: this, however, is but rarely found to have been done, the scrolls being in most examples quite plain. In the brass of Provost Hacumblene, A.D. 1528, at King's college chapel, Cambridge, these scrolls are thus inscribed. As figures of the apostles often appear in brasses, either in canopies, or in the embroidered apparels of copes, it may be well here to insert the emblems by which they may be severally distinguished:—St. Peter, a key or two keys; St. Andrew, a cross saltire (X); St. John, a chalice and serpent; St. James the Great, a pilgrim's staff and wallet, &c.; St. Philip, a Tau-cross (T); St. Bartholomew, a knife; St. Thomas, an arrow or spear; St. James the Less, a fuller's bat; St Matthew, a money-box for the receipt of tribute; St. Matthias, a hatchet or battle-axe; St. Simon, a saw; St. Jude, a club. The emblems of St. Paul are a sword and book: he is generally associated with St. Peter in monumental engraving and sculpture. In allusion to his learning, St. Paul is usually designated "the apostle and doctor,"—"DOCTOR POPULOR:" and St. Peter is apostrophized as "CLAVO CELOR," *claviger cælorum*, because, says the Golden Legend, "he receyved of our lord y^e^ keyes of y^e^ kyngedom of heven."

emblem which sometimes occurs, and is designed to indicate the doctrine of the blessed Trinity, is best explained by the accompanying figure, drawn from the brass of Prior Nelond, A.D. 1433, at Cowfold. The same great truth is also typified after a manner far less objectionable, in a group consisting of an aged figure holding a crucifix, over which a dove is hovering [t]. The sacred monogram I.H.C., or as, at a later period, it was written I.H.S., is also of frequent occurrence in brasses, in which it occupies very diversified positions, forming at one time an ornament upon the hilt of the knight's sword, or engraven on the brow of his bascinet, while at other times it appears worked upon the morse of the ecclesiastic's cope, or sculptured in the spandrels of a canopy.



Symbolical Shield.

Founders and benefactors of churches are usually depicted as bearing a model of the edifice, which had been indebted to their munificence: interesting specimens of this no less appropriate than expressive usage occur in the brasses of Sir John Cobham, at Cobham, Kent[u]; of Brian Rouclyff and lady, Cowthorpe, Yorkshire; and of a civilian, c. A.D. 1490, at North Creak, Norfolk.

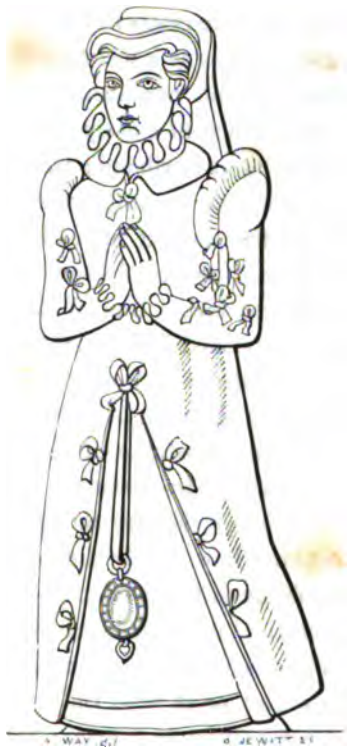
The circumstance of brasses being laid down to the memory of a deceased husband or wife by the survivor, sometimes produced curious results: for, in the original composition the figure of the survivor as well as of the deceased was almost invariably introduced, and in the inscription spaces were left for the purpose of being subsequently filled up with the date of the survivor's decease. Sometimes, however, it occurred that the survivor was buried in some other spot, and thus the engraved effigy does not mark the

[t] See p. 119, and note (q) at that page. Speaking of this same device, Mr. Bloxam remarks, (Gothic Architecture, edition 7, p. 277,) that "some of the symbolical sculptures of the middle ages were introduced at a comparatively late period: for instance, the conventional representation of the blessed Trinity, in which the Almighty, He Whom eye hath not seen, is personified in the likeness of fallen man, (a practice which cannot but be condemned,) in sculpture was not met with earlier than the fifteenth century, though in illuminations and drawings it appears so early as the twelfth." It must be noted that in the cut at the head of this page, the letters do not resemble those in the Cowfold brass.

[u] See p. 53.

actual place of interment, and the legend remains incomplete. And occasionally, in consequence of a second marriage, the survivor of the first marriage was depicted a second time in a brass laid down over the actual place of interment: a singular example of the existence of two brasses, each containing an engraved effigy of the same individual, and thus exhibiting the same person in the costume of two consecutive periods, is noticed in vol. ii. of the Archæological Journal[x]. Anne, daughter of Sir Thomas Blener-

Anne Duke, A.D. 1551.



Anne Bede, A.D. 1577

haysett, the lady thus doubly commemorated, first married George Duke, Esq., on whose decease, A.D. 1551, her effigy with that of

[x] Archæological Journal, vol. ii. p. 246. From this interesting article by the Rev. William Drake, the statements in the text are derived: and the two wood-cuts are also supplied from the same source by the kindness of the Committee of the Archæological Institute.

her husband was laid down in Frense church, Norfolk: here she appears in a long-waisted dress, with tight sleeves terminating in mitten-shaped cuffs; a pedimental head-dress; and having attached to a girdle a rosary and an aulmonière. Anne Duke afterwards married Peter Rede, Esq., whom also she survived nine years, and A.D. 1577, was buried by his side in the church of St. Margaret, Norwich, where her effigy appears upon an altar-tomb, accompanied by a legend which sets forth her two marriages, and that she "DEPARTED Y^{S} LYFE YE XVJ DAY OF APRILL IN YERE FROM CHRISTES INCARNACION 1577." "In this second brass she is represented not as a widow, but with the French-hood; a small ruff appears round her neck, and little frilled wrist-bands under her sleeves, which fit closely to the arms, and are tied with a number of small bows of riband; they are also padded and high-shouldered, according to an ungraceful fashion of the times of Elizabeth: and in front, as if appended to her girdle, appears an oval ornament of rather disproportionate size, which was either one of those portable mirrors, termed Venice steel-glasses, or a box of goldsmith's work, intended to contain a pomander, or other perfumes. The difference in costume caused by a lapse of twenty-six years between the first and second effigy, is very remarkable, and it is a proof how closely the artist in such a case followed the fashion of the period at which the brass was executed."

St Christopher

Figures of saints sometimes constitute the entire, or at least the greater part of, the composition in brasses: thus at Wyke, Hants, the figure of St. Christopher is engraved to commemorate, with an accompanying legend[y], William and Agnes Com-

[y] This legend is as follows:—

Here lieth will'm Complyn, Agnes his wife, y^{e} whiche will'm decessid y^{e} xxj day of may y^{e} yere of oure Lord m.c.c.c.c-lxxxviij. Also this be y^{e} dedis y^{t} y^{e} said will'm hath down to this Church of Wike y^{t} is to say frest dedycacion of y^{e} Church xl^{s} and to make newe bellis to y^{e} sam

plyn, A.D.1498: and at Upper Hardress, Kent, in the brass of John Strete, rector, A.D. 1405, the figures of St. Peter and St. Paul are introduced above the kneeling effigy of the rector himself. In some late examples also, representations of the resurrection of our Lord, or some other important events recorded in Holy Writ, are introduced; as at Alton Priors, Wilts, in the brass of Agnes Bulton, A.D. 1528.

Personal peculiarities or bodily infirmities are occasionally commemorated: thus, at Ingoldmells, on the coast of Lincolnshire, is the small brass of a civilian having by his side a crutch or walking-stick, and who, in the accompanying legend, is described as "WILLIAM PALMER WYTH Y^e^ STYLT," who died A.D. 1520. At Berkhampstead in this county an example occurs, in which the disease which proved fatal to the person commemorated is specified.

INSCRIPTIONS, if not so interesting as the figures with which they usually are connected, are always valuable; and that no less from their general characteristics of style, composition and lettering, than because of the direct information which it may be their special province to convey. The earliest inscriptions engraven to accompany incised monumental memorials in brass or latten, were worked in separate metallic letters, each inserted in a distinct casement or cavity, sunk in the face of the marble-slab, and so arranged between very narrow fillets also of metal, as to form an oblong border to the entire composition: the angles are quite plain; the language is Norman French; and the character Uncial or Longobardic. The usual form of inscription merely indicates the name and title of the deceased, with a brief pious ejaculation or consolatory sentiment, to which sometimes is added the year in which the person commemorated died; and the whole is generally couched in rhyme. In the middle of the fourteenth century, the same character and style of record appear in Latin inscriptions, engraven *upon* and not *between* fillets of metal, which have at the angles the evangelistic emblems, and also are sometimes further enriched by

Church x^l^ also gave to y^e^ halloyeng of y^e^ grettest bell vj^s^. viij^d^. and for y^e^ testimonyall' of the dedicacion of y^e^ sam Church vj^s^. viijd. on whos soules ihu haue mercy. Amen.

shields of arms or monograms encompassed by quatrefoils. In the Newark and Topcliff Flemish brasses, the border legends are not written in capitals. And towards the close of this same century, the fourteenth, the Black-letter character is found generally to have superseded the more dignified Longobardic, and the legends themselves, whether in Norman-French or Latin, convey after the name of the deceased a more detailed enumeration of his offices, and the precise date of his death; to which, as before, some invocation succeeds. It is by no means uncommon for the date at this period to be expressed partly in capital letters, and partly at length in words: thus on the curious brass of Bishop Wyvil, in Salisbury cathedral, A.D. 1375, the prelate is recorded to have deceased

ANNO DNI MILLIO CCCLXXV.

Sometimes the dominical letter is added to the year: this occurs in the brasses of Ralph de Knevynton, A.D. 1370, at Aveley, Essex, and of John de Bettesthorne, A.D. 1390, founder of the chantry in which he lies buried at St. Michael-in-Mere, Wilts: these inscriptions severally conclude thus,—"OBITUS IDEM DIE JOUIS ANTE FESTU SCI NICHOLAI EPISCOPI ANNO DNI MILLMO CCC. LXX. LRA DMCAL. F"; and "QUI OBIIT 6° DIE FEBRUARII ANNO DNI, M.CCC.LXXXVIIJ . LITERA DOMINICALIS, E, CUJUS ANIME," &c. The computation by calends, &c., is also occasionally found: thus at Little Casterton, Rutland, A.D. 1382, Sir Thomas Burton is recorded to have deceased, "CALENDAS AUGUSTI." And again twenty years later at Hurstmonceaux, Sussex, in the very fine brass of Sir William Fienes, the form of expression, in specifying the date, is as follows:—"WILLIAM FIENES CHEVALER, QU MORAIT LE XVIIJ JOUR DE JANEUIER L' AN DE INCARNACON NRE SEIGNEUR JHEU CRYST MILE CCCCIJ, JIST YCY, DIEU DE SA ALME EYT MERCIE."

Mr. Markland well remarks, that epitaphs "of early date, though often tinged with superstition, were striking and solemn, and flowed naturally from the faith they professed. They expressed also deep humility, a feeling that posterity would have done well to cherish [1]." For example, we continually find at this period such

[1] Markland's Remarks, Ed. 3. p. 141.

sentences as follow, engraven upon that class of monumental memorials now under consideration,—

Dn̄e · Deus · sed̄m · actū · mea ¯ noli · me · judicare.

Fili Dei miserere mei.

Suscipiat me Christus qui vocavit me.
In sinū Abrahe ¯ Angeli deducant me.

In the fifteenth century the inscriptions, invariably written in Black letter, are still more diffuse, while in many instances ornamental devices are introduced between each word of the legend[a]: the letters are often cut in relief: and scrolls, each bearing some brief sentence, issue from the mouth of the figure, or are repeated in various parts of the design[b]: the border-fillets sometimes are omitted, and the sole inscription is placed at the foot of the effigy; while in other examples distinct inscriptions occur in both positions. Now the date is entirely conveyed in capital letters: the ordinary language is Latin, with occasional examples of Norman-French and also of English early in the century[c], which latter

[a] These devices consist of leaves and animals in the earlier examples; but subsequently heraldic charges were introduced in similar positions. The brass of Sir John Cassy is an example of this mode of decoration: so also is the fragment at St. Alban's, figured at p. 148. The same practice was continued in the succeeding century, as appears from the brasses of Lord Beaumont, A.D. 1507, at Wivenhoe, Essex, and of Sir Robert Clere, A.D. 1529, at Ormesby, Norfolk: in the latter example a shield of arms is introduced between each word in the border-legend.

[b] A remarkable instance of this repetition of small detached scrolls occurs in the brass at Wiston, in Sussex, to the memory of Sir John de Brewys, A.D. 1426, where the slab is *powdered* with these accessories: the scrolls bear alternately the words JESUS and MERCY, and they amount to no less a number than *thirty*. Again, at a later period, A.D. 1531, in the church of Yetminster, Dorset, the same enrichment appears in the memorial of Sir John Horsey and his lady.

[c] An early example of an English legend occurs in the brass of Sir Thomas Walsh and lady, A.D. 1393, at Wanlip, Leicestershire; and again in the brasses of Robert Poyntz and Ann his wife at Iron Acton, Gloucestershire, A.D. 1420, and of Henry Hawles, A.D. 1430, at Arreton in the Isle of Wight. At Northleach, Gloucestershire, the brass of J. Fortey, A.D. 1458, has its marginal inscription in English, while at the feet of the figure is a sentence in Latin. And again, at Luton, Bedfordshire, occurs an admixture of the two languages in the same composition.

language towards its close becomes more frequent; and sometimes the Latin and English languages both appear upon the same memorial: abbreviations occur in the lettering, particularly in the customary initiatory and concluding sentences,—"ORATE PRO ANIMA," or "ANIMABUS," and "QUORUM ANIMA," or "ANIMABUS PROPICIETUR DEUS. AMEN."—which are written "ORATE · p̄ · AIA̅," or AIBS, and "QUO̅ · AIA̅," or "AIBS PPIET̅ · DEU̅ · AME̅:" the legends, whether written in Latin or English, are frequently arranged in rhyme; and short sentential secondary inscriptions are of common occurrence[d]. Where two figures are represented in the same composition, one common scroll is often found appertaining to them both: and it is thus arranged either by having a double commencement, or by each end of the scroll proceeding from the respective figures.

In inscriptions of the sixteenth century, though the Latin language is retained in the brasses of ecclesiastics, the English tongue generally prevails: the legends set forth the names, titles, and frequently the family connections of the deceased, with great exactness and minuteness of detail: dates are given at full length in words, or more generally in figures; and the year of the reign of the reigning sovereign is commonly added to the ordinary date, or sometimes, as twice at Berkhampstead, the year of the reigning sovereign is the only date specified[e]. A new, and somewhat fantastic form of character, the Tudor, supplants the Black letter, properly so called; and sometimes the Roman character appears: abbreviations abound in all parts of the legends, which thus are occasionally rendered exceedingly obscure; as a specimen I annex a fac-simile of the last syllable of the surname of Thomas Pown-

[d] An example of such sentences is as follows:—

"*Quisquis eris qui transieris, sta, perlege, plora. Sum quod eris, fueram que quod es pro me precor ora.*"

[e] This custom is occasionally exemplified at an earlier period; as in the brass of Edmond Ford, A.D. 1439, at Swainswick, Somersetshire, where the legend is thus expressed:—

"Orate p̄ aia Edmūdi ffortie de Swaynes-wick Armig̅ qui obiit XVIII die ffebruarii A° d̄ni MCCCCXXXIX. Et A° regni Regis Henrici VI° post conquestu̅ XVIII°. Cui aie ppiciet̅ de̅."

I may here state that the letters M and N will be found very generally elided in abbreviated syllables: and also that capital letters, when used, are subjected to no general rule of appropriation.

der from his Flemish brass at Ipswich. Scrolls besides appearing to proceed from the mouth of the figure, now are sometimes held across the person, as at King's college, Cambridge. Secondary inscriptions conveying sentential expressions, and devotional invocations, still continue in use. Metrical compositions are also of frequent occurrence. Inscriptions now commonly begin thus,—"HERE UNDER LYETH BURIED Y^E BODYE OF," &c.; or "OF Y^R CHARYTE PY FOR Y^E SOULE OF," &c.: and conclude, "ON WHOSE SOWLE AND ALL CRYSTEN SOULIS IHU HAUE MERCY. AME."

Abbreviation of the letters DER

In the seventeenth century, the Roman letter was commonly used in such brasses as were then constructed: and the inscriptions partook largely in the general debasement of taste and feeling, so characteristic of the period[f]. As Mr. Markland has well observed, "A marked change in the composition of epitaphs, as well as in the designs of monuments themselves, took place in the reign of Henry VIII. They now bore a worldly or adulatory character, and all that was originally devotional in them," but too generally "ceased. The one composed by Sir Thomas More for himself, in 1532, and inscribed on his tomb in Chelsea church, may be adduced as one of the earliest instances of this change of style. It is a concise piece of biography; comprising some notice of his family, and of the offices held by his father and himself, and is closed by twelve Latin verses; poetry, about this period, being adopted as a favourite portion of an epitaph. Such also was the epitaph on Sir Francis Walsingham's tomb, A.D. 1590, where we have somewhat of an angry remonstrance with our last enemy; and a victory over death and the grave is sought to be achieved, not through the only source pointed out by the apostle, but by the agency of the sculptor and the poet[g]." Inscriptions not unfrequently occur in brasses, which set forth the person commemorated to have been the builder or restorer of some part of the church, in which his remains are in-

[f] A strange, but by no means uncommon habit appears to have prevailed in inscriptions of this era,—that of adding to an English legend some expression in Latin.

[g] Markland's Remarks, ed. 3. p. 143.

terred: these, particularly when accompanied by a date, are most valuable, from the evidence they afford illustrative of the various changes in both the constructive and decorative features of architectural designs, and of the period when such changes had taken place [h].

When brasses are placed upon altar-tombs, the border legends generally are worked upon fillets of metal inserted in hollows prepared for their reception in the cornice of the tomb: and thus they are set sloping, an arrangement producing an excellent effect. The inscription of Alianore de Bohun, A.D. 1399, in Westminster abbey, is thus placed: it is a good specimen of late Norman-French monumental composition. It runs thus:—

✠ Cy gist Alianore de Bohun eisne fille et un des heirs a honorable seignour mons Humphrey de Bohun Counte de Herreforde Dessex et de Northampton et Conestable Dengletere Femme a puissant et noble prince Thomas de Modestoke fils a tresexcellent et trespuissant seignour Edward Roy Dengletere puis le conquest treiz, Duc le Gloucestre Counte Dessex et de Bukyngham et Conestable Dengletere Ge mourist le treiz jour Doctobre lan du Grace Mil CCCLXXXIX De Cuy alme Dieu face mercy. amen. ✠

This lady, the greatest heiress of her time in England, after the murder of her husband, retired to the nunnery at Barking in Essex, and there spent the remainder of her days.

In many brasses, the legends will be found to be incomplete, the century perhaps being expressed, but the exact year and day of the decease of the person commemorated being omitted; or two persons being specified as commemorated by the brass, while there appears a record of the death of one only. These singular omissions arise, in the former case, from the work having been prepared during the life-time of the deceased, and never subsequently completed; while in the latter, the brass was executed by the survivor, on whose death the date, before necessarily omitted, was, as in the other case, suffered to remain unrecorded [i].

[h] See Bloxam's Gothic Architecture, Edition 7, p. 287.

[i] It was a common custom for persons to have their own brasses prepared; and no less common is it now to find those portions of the inscription thus necessarily

A few brasses have been remarked in which the inscriptions appear reversed: at Hever in Kent, in the brass of Sir Thomas Boleyn, A.D. 1538, an instance of this occurs, and here the inscription plate is fixed above the head of the effigy, and has its legend reversed: and again in the brass of John Symonds and family at Cley, Norfolk, 1518, this singular usage is thrice repeated [k].

To one of our vice-presidents, Mr. Albert Way[l], we are indebted for the application of the term PALIMPSEST to denote those brasses which, from some cause or other having become detached from the monumental slab, are found to have been engraved on both sides of the plate. Of the limited number of examples, the reverse of which is open to inspection, a singularly large proportion appear to have been a second time engraven: the value of the metal, and that more particularly when in a form adapted for the operations of the engraver, doubtless rendering it highly desirable again to employ a cancelled plate [m].

I am inclined to consider that in the earlier palimpsests, the first engraving was generally rejected on account of some defect of design or workmanship; but at a later period, beyond a doubt, we have in these brasses specimens of a secondary appropriation of former memorials of the dead. "A curious example," I quote from Mr. Way's letter in the Archæologia, of a second engraving "on the same plate occasioned by some imperfection in the first," occurs at St. Margaret's, Rochester, "where the representation of a vicar of that church," Thomas Cod, "who died A.D. 1465, is found on both sides of the plate, the only difference being some slight variations in the ecclesiastical costume; the first having evidently

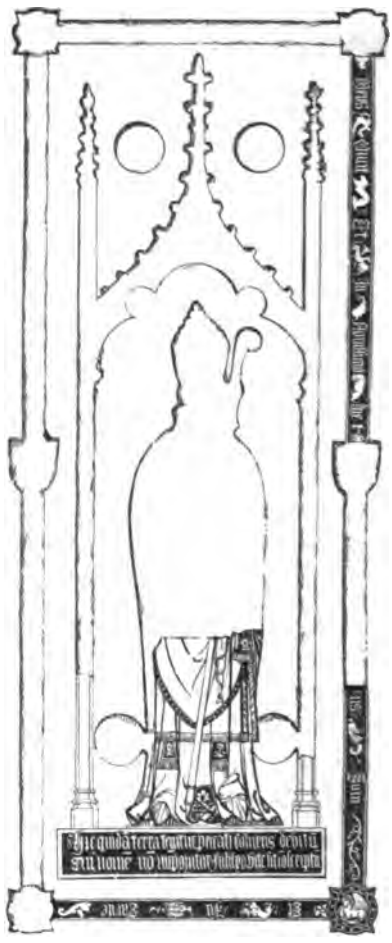
omitted in the first instance, left incomplete: thus the *exact* date is wanting in the brass of Bishop Young, A.D. 1526, in New college chapel, Oxford. And what is still more remarkable, in the brass of John Balsam, A.D. 1410, at Blisland, near Bodmin, Cornwall, the month and year of his decease are both specified, but a blank space appears where the *day* should be inserted.

[k] The foot-legend in the brass of Brian Rouclyff, at Cowthorpe, Yorkshire, is similarly reversed.

[l] The Director of the Society of Antiquaries, and Secretary of the Archæological Institute of Great Britain and Ireland; and a V. P. of the St. Alban's Architectural Society.

[m] Several twice-engraved plates contain on the reverse Flemish words: these evidently had their original engravings cancelled, for some cause or other, before they were imported into this country.

presented some impropriety in that respect, for which it was cancelled, and the figure given in due form on the other side. It is described in the Gentleman's Magazine, December, 1840. A similar example is afforded by the brass of an ecclesiastic, c. A.D.1550, at Burwell, Cambridgeshire:" this very remarkable brass is engraven on the one side with the effigy of an abbot, probably of Ramsey, c. A.D. 1500, while on the other side appears the figure of a priest; and, as if to enhance its curiosity, the reverse of a portion of the canopy exhibits a part of the figure of a *deacon*, of a date as early as about A.D. 1340. In our own abbey-church of St. Alban is a fragment of another palimpsest, scarcely, if at all, less interesting: it displays on the side of the plate first engraven the lower part of the figure of a female, having at her feet a dog with a collar of bells; and on the reverse is the similar portion of the figure of an *abbot in pontificalibus*. The alb with its apparel at the feet, the stole, tunic[n], and chesuble of the prelate are clearly depicted;

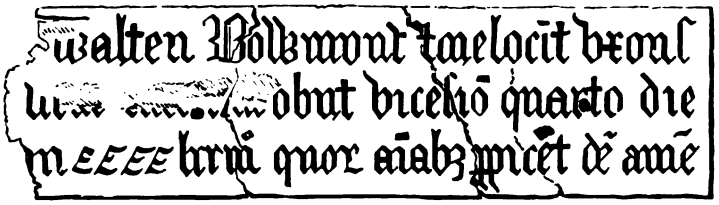


Palimpsest fragment, &c. St. Alban's Abbey, c. A.D. 1400.

Palimpsest fragment, St. Alban's Abbey.

[n] The dalmatic is omitted from the vestments depicted in this curious plate.

and the staff of his pastoral office is encircled by the vexillum or scarf. Portions of the border-fillet, having between each word of the legend some strange device; an evangelistic emblem, that of St. Luke; and another legend cut in relief at the foot of the effigy, yet remain. The slab displays the casement or matrix, originally sunk to receive the plates of the entire composition, in so perfect a state, that I have been induced to figure the whole, as well as the two sides of the palimpsest fragment[o]. I have already noticed the curious heraldic blazonry which is exhibited on one side of another palimpsest fragment, formerly in



Palimpsest fragment, late in Trunch Church, Norfolk

Reverse of Palimpsest fragment, late in Trunch Church, Norfolk

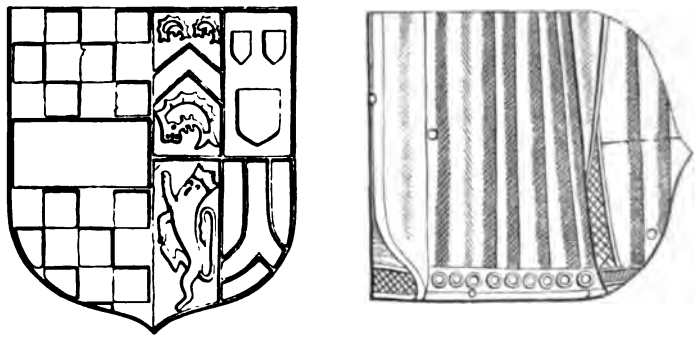
Trunch church, Norfolk, but now in private possession[p]. This plate appears originally to have formed a portion of some now lost large Flemish brass, coeval with the works of the first great artist of that school of brass engraving: and subsequently, towards the close of the fifteenth century, it appears a second time, bearing on its reverse some words of an inscription to the memory of Walter

[o] The foot-legend runs thus:—

HIC QUIDAM TERRA TEGITUR PECCATI SOLVENS DEBITUM:
CUI NOMEN NON IMPONITUR IN LIBRO VITÆ SIT CONSCRIPTUM.

[p] See p. 40.

Beaumont and Melicent his wife. In the church of St. Martin in the plain, Norwich, is a stone from which a brass shield of arms



Palimpsest, late in St. Martin's Church, Norwich.

has become detached, and thus on its reverse the drapery of a figure has become distinctly visible. This shield, thus cut from a larger engraven plate, is of unusual thickness, and was laid down the second time as the memorial of Jane, wife of Sir Philip Calthorpe, knight, and daughter of John Blenerhasset, Esq., who died A.D. 1550: it is charged with *Calthorpe*, chequy, or and azure, a fesse, ermine; impaling *Blenerhasset*, gules, a chevron, ermine, between three dolphins, embowed, argent; *Lowdham*, argent, three escutcheons, sable; *Orlon*, vert, a lion rampant, argent, crowned and armed, gules, and *Keldon*, gules, a pall reversed, ermine[q]. The present condition of this shield appears calculated to throw some light upon the ancient process of producing heraldic tinctures in brasses, and therefore it claims our special notice: the outline of the whole shield and of each quartering with its bearings appears raised, owing to the enclosed spaces having been sunk or depressed to receive the enamel, except the *or* of Calthorpe, and the *argent and ermine* as often as they occur. In the case of the *or*, the brass is left, and was probably covered only with a wash of gold, and burnished. According to general usage, the *argent* and *ermine* present a surface of lead or pewter, on which small fragments of a very thin white enamel are here and there observable, shewing

[q] The same arms appear at Frense, Norfolk.

that the whole was originally thus covered over. Where other colours were to be represented, a bed composed of red lead mixed with wax or oil, fills the casement, leaving, however, room for the addition of a coat of enamel considerably thicker than the white just mentioned: of these enamels but very small portions now remain; while in two of the *azure* compartments of the Calthorpe arms the red lead has itself been removed, exposing the metal, quite irregular in its surface, below. I am not aware of any similar instance of the preparation for the reception of the enamel, being so distinctly apparent as in this example.

Mr. Way has noticed in the brass of Margaret Bulstrode, A.D. 1540, at Hedgerley, Bucks, another singular instance of an early plate having been made available for a secondary purpose. The inscription to this lady, at the feet of her effigy, having become loose, "it was found that the reverse presented a memorial of a period two centuries anterior to the date of its secondary application; and fortunately the piece of brass having required an addition of some inches in length, in order to receive the later inscription, the earlier has been preserved without mutilation. It consists of the following distich:"—

TOTYNGTON THOMAS EDMUNDI QUI FUIT ABBAS
HIC JACET ESTO PIA SIBI DUCTRIX VIRGO MARIA,—

the simple and only known record of Thomas de Totyngtone, previously sub-prior, and from A.D. 1301 to 1312, abbot of St. Edmund's Bury[r]. This magnificent establishment was surrendered to the king, November, 1539; when the plate of Abbot Totyngtone, it may reasonably be surmised, became part of the spoils: it was scarcely eleven months before the same plate, engraved again with the name of Margaret Bulstrode, was laid down in another county, so rapidly had the work of spoliation proceeded, and the spoil, even in its smallest details, been turned to profitable account!

This same term *Palimpsest*, is also applicable with equal correctness to all such brasses as have been a second time laid down, *with-*

[r] Possibly the reverse of the effigy of Margaret Bulstrode may contain some further memorial of the abbot.

out reversing the plates of metal. It is possible that in this, as in the former case, the memorial may, from some now long-forgotten cause, have been rejected from fulfilling the original purpose to which it had been destined, and subsequently adopted to supply the requirements of some less fastidious personage; still, it is difficult to imagine that this species of palimpsests have not been dishonestly and sacrilegiously perverted from their original design, and appropriated to the purposes of the occasion. Examples of effigies of one period now appearing in connection with inscriptions of considerably later date, occur in Norfolk, at Great Ormesby, in the brass of Alicia, widow of Sir Robert Clere, A.D. 1538, the very year of the suppression of the monasteries; the effigy is a demi-figure holding a heart, and its real date is about A.D. 1420. Again, at St. Peter's Mancroft, Norwich, Peter Rede, Esq.[s], is commemorated by an armed effigy, at the feet of which an inscription in the Roman character bears the date A.D. 1568; but the armour belongs to a period about a century earlier. Also at Laughton near Gainsborough, upon an altar-tomb, and beneath a rich triple canopy, is a brass effigy of a knight of about the date A.D. 1405, which is set forth as being the memorial of Sir William Dalison, who died the 37th of Henry VIII., A.D. 1543. This is a fine specimen of that most martial and picturesque period of armour, the close of the fourteenth and the commencement of the fifteenth centuries: and it somewhat resembles the brass of Robert Albyn at Hemel Hempsted, in representing the knight as wearing a narrow belt crossing his person transversely from the right hip, in addition to the broad and highly enriched horizontal belt of the period[t]. Another singular example of misappropriation exists at Howden in Yorkshire, "which purports to be an effigy of Peter Dolman, Esq., who died A.D. 1621, but is manifestly to be referred to the earlier part of the preceding century:" nor is this all, for "the plate on which the inscription is engraved has lines on the reverse, which prove it to have been a portion of a female figure, probably the wife of the knight whose figure now represents Peter Dolman[u]."

[s] See p. 140.

[t] See p. 57.

[u] See Archæological Journal, vol. ii. p. 189.

The brass of Humphrey Oker, Esq., Isabel his wife, and their children, is remarkable as being an example both of the secondary application of early figures, and also of the reversal of a plate for the purpose of a second engraving. This composition consists of a rich triple canopy, having immediately below each finial a shield of arms[x]: under the central canopy is a figure armed after the style of the year 1450, but bare-headed and wearing a tabard: on the right a lady is represented in the ordinary costume of the same period: and on the left, upon what appears to be the reversed figure of a priest, thirteen children are engraved in three tiers, and above them is a shield of arms hanging from an *oak*-tree; these children are in the costume of the year 1525, the 16th of Henry VIII.

From the pains taken to adapt it to its secondary position, the brass of Walter Curzon, Esq., and his lady, A.D. 1527, at Water-Perry, Oxfordshire, must occupy a prominent position in a series of palimpsests: these figures were originally engraved about A.D. 1450, and were adapted to their requirements by the executors of Walter Curzon, by adding numerous small lines with the graver, altering the early taces of plate into tuilles worn above a skirt of mail, rounding the pointed sollerets, and adding a new head and shoulders: while the female figure was unhesitatingly divided, and the lower half altered to correspond with an entirely new upper, we can hardly consider it *better*, half; the only additions to the lower portion of the original being the continuation of the chain attached to the girdle, and the hatching, or touches engraved besides the lines which represent the folds in the drapery. The lines in which the old and new portions are joined are distinctly visible in both figures. What completes the curiosity of this example is, that a portion of the border-fillet having become detached, a legend appears cut on both sides of the metal[y]. I again quote from the Archæologia a notice of one other palimpsest, preserved at Bromham in Bedfordshire; this is the fine brass which represents "Thomas Wideville, Esq., who died about the

[x] See p. 127.

[y] This brass is figured in the Report of the Oxford Architectural Society for the year 1845: and again in the Guide to the Churches in the Neighbourhood of Oxford, published by that same Society.

year 1435, and his *two wives*, in the costume proper to the times of Henry VI. These, by an extraordinary appropriation, have been employed a hundred years later, to supply a memorial for a descendant, in the fourth generation, of the sister of the individual for whom they had been originally designed,—namely, for Sir John Dyve, who died in 1537, his *mother and his wife*."

Brasses sometimes occur which, though altogether inconsistent with the period specified in their dates, still are not palimpsests; having in fact been executed many years subsequent to the decease of the person commemorated, and, as was invariably the custom with medieval artists, in the style both of costume and legend appertaining, *not to the times in which deceased had lived, but to the periods in which the plates were engraved*[z]. Thus in Stoke church, Suffolk, the brass of Catharine, widow of John Howard, duke of Norfolk, who died A.D. 1452, is in every respect characteristic of the subsequent period when the plate itself was laid down, that is, of about A.D. 1520[a].

These palimpsest brasses necessarily weaken the generally received opinion of the fidelity of individual portraiture being ascribable to incised monumental effigies: for, not only are these last described specimens in no respect portraits, but it remains uncertain how many other brasses would be correctly classified with them, were they unfixed from their monumental slabs. It is, however, possible that many of those may still be portraits, which are engraven on reversed plates: and perhaps we may conclude, with as exact a degree of accuracy as can be attained upon this point, that while the works of the better class of artists were gene-

[z] To this habit of representing persons in the costume of the times of the artist himself we are indebted for being enabled to fix, with a degree of accuracy very nearly approximating to the exact truth, the age of brasses, the date of which is without other record. A singular but no less valuable example of this mode of artistic treatment occurs in a manuscript preserved in the British Museum, which contains a series of full-length figures of the English sovereigns from the time of the Norman Conquest till the reign of Henry VI., in whose time the drawings were executed. These figures, all of considerable merit as works of art, are every one dressed after varieties in the fashion of regal costume, prevalent in the days of Henry VI. This manuscript forms a part of the Cotton collection; it is numbered Julius E. 4.

[a] The fine brass of Philippa Lady Halsham, (see p. 92,) at West Grinstead, Sussex, bears the date of that lady's decease, A.D. 1395, but the plate was evidently engraved about the year 1440.

rally designed to convey a representation of the features, as well as of the costume of the individuals commemorated, in many instances a spirit of sordid economy prevented the possibility of *any* attempt whatever at correct personal delineation [b].

Besides the brasses which yet remain attached to their monumental slabs, these SLABS themselves very frequently furnish subjects for curious and interesting research, in the casements or matrices from which engraven plates have been removed. On these despoiled stones, the witnesses of that sacrilegious violence and rapacity in times past, a full atonement for which we would fain anticipate from the better and more truthful spirit which now so happily has arisen,—on these brassless slabs it always is desirable to bestow careful attention, with the view to gather from the remaining matrices that information relative to their former occupants which, in a greater or less degree, they are generally able to convey. In our own abbey-church, the slabs from which brass-plates have been torn off, still indicate the splendid character of some of these lost engravings, and the curiosity and simple elegance of others. Six of these stones were once enriched with brasses of abbots, and two others retain but a few fragments of similar memorials. Eight other stones once had crosses in brass, some of them of great beauty and interest. Many fine examples may, in like manner, be traced in almost every church: thus the stones have already been noticed, upon which formerly existed the brasses of six other knights in the cross-legged attitude; two in Suffolk, at Letheringham and Stoke by Nayland; one at Peterborough; one at Emneth in Norfolk; and two others in Cambridgeshire. In his valuable history of the abbey-church at Dorchester, in Oxfordshire, Mr. Addington has figured a slab now existing in that interesting edifice, from which a brass, unlike any specimen known to be in existence, has been torn off and abstracted: the casement

[b] It has been remarked that in the earlier brasses of priests, the countenances bear so strong a general resemblance, that they cannot possibly be regarded as portraits, as we now understand that term. Very possibly, brasses of ecclesiastics were kept ready engraved. It is no less certain that in more than one instance, a *family likeness* may be distinctly traced between the different members of the same family; in a series of their brasses; and also that, when a stranger became associated with such a family, his brass presents features of a character altogether dissimilar.

yet remaining in the stone shews it to have originally represented, between four small crosses, a hand grasping a pastoral-staff, the hand itself appearing as if uplifted from the grave below[c]: this is the memorial of John de Sutton, abbot of Dorchester, who died A.D. 1349[d]. Many other valuable examples might be adduced, did the claim of these monumental slabs to attentive observation appear to require any further support[e].

From these slabs originally prepared to receive in hollows sunk below their surfaces plates of metal, I naturally pass on to notice another and still more important species of monumental stones, the INCISED or ENGRAVEN SLABS, which very frequently supplied the place of the flat tomb inlaid with metal, and which were not less varied or elaborate in their design than the brasses themselves; though from the nature of the material employed they have in most cases become defaced and unsightly, and consequently they hitherto have attracted comparatively but little either of attention or regard. The difference of material is, apparently, the sole real distinction between the two varieties of monumental memorials: the character of the incised slab being in every respect analogous to that of the engraved brass, and both probably having repeatedly been produced by the same artists.

"In England incised slabs do not appear ever to have existed in great number, the prevalent fashion being to use the brass: specimens, however, are not deficient in this country, and it is probable that more careful research regarding this kind of monument, would shew the frequent use of such memorials in England, of a character not inferior to works of the kind on the continent. When placed, as was usually the case, so as to form a portion of the pavement of the church, the design on the incised slab quickly became effaced;

[c] See note (k) p. 160. A portion of a monumental slab, yet remaining in Romsey abbey-church, exhibits another example of this same device of a hand and pastoral-staff, as the emblematical memorial of some departed abbot.

[d] In this same church there yet remains an interesting brass of another abbot, Richard Bewforreste, c. A.D. 1520. Here also is an incised slab, representing in full vestments Roger, abbot of Dorchester, c. A.D. 1510.

[e] Of course the matrices of these slabs can be faithfully as well as easily copied by the ordinary process of rubbing with heel-ball.

its original beauty being destroyed, the slab was often turned over, when a renewal of the pavement or other cause occurred for its being disturbed, and the reverse was dressed to form a part of the new laid floor: occasionally, however, these works occur in fair preservation, either from having been placed upon altar-tombs, or affixed to mural tablets[f]." The material employed for these incised slabs was either Purbeck or forest marble, or any of the more durable kinds of marble in ordinary use, or sometimes common paving, or even sandstone; in some examples also the alabaster of Derbyshire is found to have been employed. The lines being boldly and deeply cut, were filled up with some hard black compound which, when the slab was placed upon an altar-tomb, was raised above the face of the stone, thus imparting to the lines the appearance of having been worked in relief. Coloured compositions of a like nature were introduced into the armorial accessories and decorations; and also, when requisite, into the diapered back-grounds and other ornamental portions of the various compositions.

Their similarity in all points to corresponding effigies, legends, and devices in brass, renders superfluous any detailed or lengthy description of these engravings, thus wrought upon the monumental slabs themselves: I shall therefore here merely notice some few of the more valuable or interesting specimens of incised slabs. It is necessary, however, to remark that here and there occurs an example which forms, though certainly the connection is but slight, a connecting link between the flat engraved slab and the effigy sculptured in full relief. Such are the figures for the greater part expressed by incised lines, but having some portions of the design, as the head, hands, weapon or pastoral-staff, &c., wrought in low relief: this relieved portion is sometimes worked from the solid slab, and sometimes produced by the insertion into matrices sunk in the slab, of suitable pieces of a different kind of stone. The head, hand and sword-hilt of the Brading slab appear to have been originally thus constructed: while of the former style of slabs, there remains at Bitton, near Bath, a most curious exam-

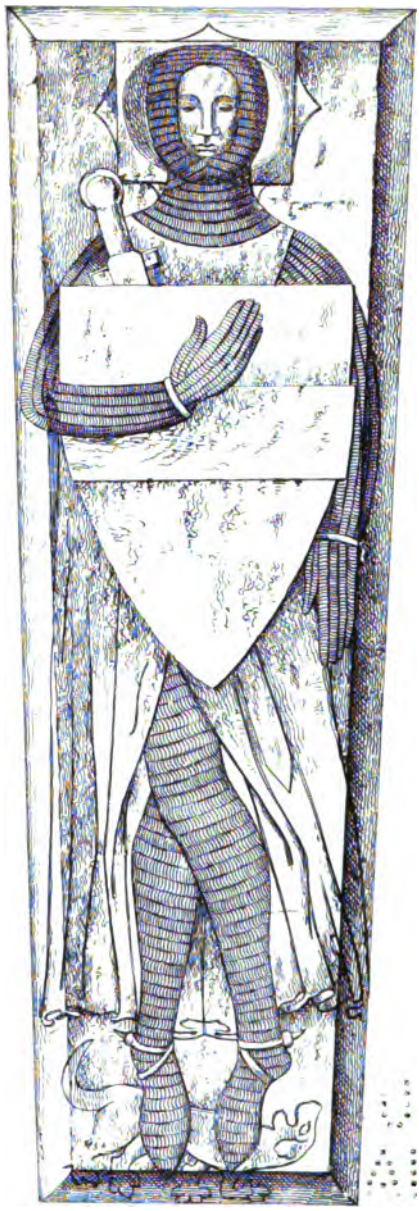
[f] See Oxford Glossary, edition iv. vol. i. p. 207.

ple, being the effigy of a knight, cross-legged, and having the head, arms, and shield, cut in low relief; the lower part of the figure, the surcoat, and the animal at the feet of the warrior, being expressed by incised lines. The position of the shield is very unusual, covering, as it does, the breast and body of the figure: it is unsupported by any guige[g]. This has been considered to be the memorial of Sir John de Bitton, who died A.D. 1227, the 12th of Henry III.: and to this early date, the long flowing surcoat, the total absence of plate defences, and the general treatment of the figure in connection with important documentary evidence, induce me to incline[h]. The memorial of another cross-legged knight, represented altogether by lines incised in a slab of sandstone, is preserved in the church at Avenbury, in Herefordshire. Here also the armour is *wholly* of mail, but the skirt of the haqueton appears beneath the hauberk. The shield, suspended by a very narrow guige, covers the left arm; the surcoat reaches no further than a little below the knees; and the gesture is that of the warrior who, at the close of the conflict, returns his sword to the scabbard. The date of this slab is probably about A.D. 1260, or some few years earlier. A third memorial of a knight in the cross-legged attitude, engraved upon a slab of stone, has recently

Incised Slab, Avenbury, Herefordshire, c. A.D. 1260

[g] This may be merely an *omission* of the artist. Such omissions are common in brasses, particularly in belts; thus Sir Thomas Crewe, A.D. 1411, is represented in his fine brass at Wixford, Warwickshire, without any sword-belt whatever, though armed at all points, and in every other respect fully accoutred.

[h] It is a singular circumstance in the execution of this effigy, that the figure appears to have been drawn somewhat too large to be completely expressed upon the face of the slab; and thus the right elbow, the outer portion of the left arm, parts of the surcoat, and of the animal at the base of the composition, are engraved on the *sides* of the stone.



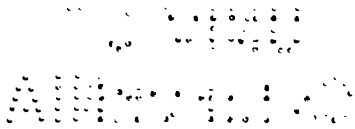
A D 1227 12° Henr III

J H Ashdown Fecit

SIR JOHN DE BITTON.

Bitton Church Somersetshire.

(Incised Slab)



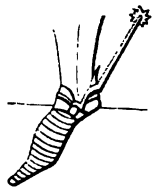
been discovered in the church of St. Bride's, Glamorganshire: it is the memorial of Sir John de Botiler, and may be assigned to about A.D. 1285. There is no indication in this effigy of the connection of the hauberk and mail chausses. The arrangement of the surcoat about the shoulders, and the wavy ridge upon the blade of the drawn and uplifted sword, are very singular. The shield is charged with three covered cups, the heraldic bearing of Botiler or Butler; and the same charge is twice repeated upon a small *Cerveliére*, or scull-cap of plate, worn over the coif of mail. The spurs have rowels[1].

Slab of Sir John de Botiler, c. A.D. 1285.

Other early and interesting slabs exist in the cathedral at Wells, to the memory of Bishop William de Byttone, or Bitton, A.D. 1274, a kinsman of the Bitton knight: at Morthoe, Devonshire, A.D. 1322, to William Tracey, rector of that place: to Adam de Framp-

[1] For the accompanying admirable figure of this slab I am again indebted to the Committee of the Archæological Institute.

ton, who died A.D. 1325, and Sybilla his widow, at Wyberton, Lincolnshire: to . . . . . de Baldock and Agnes his wife, about A.D. 1365, at Tempsford, Beds.[k]: to William Villers, who died A.D. 1370, and his two wives, Johanna and Agnes, who severally deceased A.D. 1350 and 1400, at Brooksley, Leicestershire: to Sir John de Wydeville, the father of the queen of Edward IV., at Grafton Regis in Northamptonshire, who died A.D. 1392; this effigy is remarkable for being armed in plate, with taces beneath which appears a skirt of mail formed at its border to resemble the tuilles of a later period, of which it may perhaps be regarded as the prototype; a gorget or hausse-col of plate covers the upper part of the camail of the bascinet; and the head rests upon the tilting-helm[l]. At Newbold-on-Avon, Warwickshire, is the slab of Geoffrey Allesley, A.D. 1401, and his wife Alianore: at Malvesin Ridware, Staffordshire, is another fine slab to the memory of Sir Robert de Malvesyn, who fell at the battle of Shrewsbury, A.D. 1403. Another, and that a very richly ornamented and curious slab, lies in the chancel of Brading church in the Isle of Wight, to the memory of Sir John Cherowin, or Curwen, A.D. 1441, constable of Porchester castle: this elaborate work appears to have been designed by a Flemish artist; the canopy comprises a series of figures in niches, and rich tabernacle-work; the principal effigy is armed in plate with a gorget of mail; and a skirt or fringe of mail appears beneath the lowermost tace, from the centre of which also depends a single tuille; pauldrons defend the shoulders; the spurs are of extravagant length; the sword is girded in front of the wearer



Solleret and Spur of Sir John Cherowin, Brading.

[k] This slab represents a civilian and lady in the usual costume of the period assigned to them in the text; and portions of a legend in Longobardic character still remain at the verge. It is a singular circumstance that five small crosses, one in the centre, and one near each angle, appear upon the engraved face of this slab: these probably indicate the slab to have been, at some period subsequent to its being engraved, consecrated as a credence, a use to which the slabs of altar-tombs were frequently appropriated. It is very probable that the brass-despoiled slab of Abbot John de Sutton, now lying in the pavement at Dorchester abbey-church, (see p. 156,) originally was placed upon an altar-tomb, and used for a like purpose.

[l] This slab, from the style of the armour, may with greater accuracy be ascribed to a period fifteen years subsequent to the death of Sir John de Wydeville.

after a very unusual fashion; and the head is unhelmed[m]. In the undercroft of the lady-chapel at Hereford cathedral, another interesting slab commemorates Andrew Jones, A.D. 1497, and Elizabeth his wife, by whose pious exertions the building in which they are interred was restored. Again, at Darley in Derbyshire are no less than five incised slabs, of which two still continue in excellent preservation, and may be reckoned amongst the finest examples known to be yet remaining: they were laid down to the memory of two members of the old and distinguished family of Rollisley or Rowley, and their respective dates are A.D. 1513, and 1535. In the church at Selby, Yorkshire, are the incised slabs of Abbot Laurence, A.D. 1486, and Abbot John Barwicus, A.D. 1526. In our own abbey-church is the large, and though worn, still splendid marble of Abbot Ramryge, A.D. 1524. And in the neighbouring church of North Mimms, upon an altar-tomb, a slab of alabaster displays the engraven effigy of a lady, wearing an ample ruff, and otherwise attired in accordance with the fashion of the year 1584: this example retains the black composition with which its incised lines were filled in, in almost as perfect a state as when the work at first was executed[n]. At Watton also is preserved another slab of alabaster, upon which have been incised the effigies of John Butler and his two wives, Elizabeth and Constance; and here the lines of the engraving are similarly filled in.

As a companion to the noble series of brasses at Cobham, in the very curious chapel at Malvesyn Ridware is preserved a collection of incised slabs, ranging from the time of Henry IV. till the middle of the seventeenth century; and then again continued at a more recent period, by the addition of a considerable number of alabaster slabs arranged round the walls of the building.

Representations occur in medieval MSS. of the artificers occupied in the process of fabricating such incised slabs of stone. The accompanying engraving has been drawn from an illumination of

[m] This fine and valuable slab is figured by Mr. Waller in the first annual volume of the Archæological Association. I have previously noticed (p. 157) the insertion of portions of a different stone in some parts of the effigy, which originally were worked in low relief.

[n] It is not certain whose effigy this may be; possibly it is that of Margaret Beresforde.

Workmen making incised Monumental Slabs.

this kind: it affords a curious illustration of the costume and habits of the period. One of the slabs represented bears the date A.D. 1316.*

Notwithstanding the ravages made in modern times upon the continent, from which but few monumental brasses have escaped, many valuable examples of incised slabs yet remain; and this is particularly the case in France, where not a single brass can at this day be pointed out. At Paris, Rouen, and in several of the cathedrals of France, and particularly in Normandy, some incised slabs of beautiful character, and in fair preservation, may still be found. Of these none is more beautiful as well as interesting, than the memorial in the church of St. Ouen at Rouen, of the two architects engaged upon the earlier and later portions of that splendid structure: the latter architect, Alexander de Berneval, also architect to Henry V. of England, died A.D. 1440. Depicted as placed in a double niche surmounted by a rich canopy, the two effigies stand side by side, habited in long loose tunics with full sleeves, and they respectively hold in their hands a mold for window tracery, and a ground-plan and compasses. In both of these effigies appears the cap with long depending scarf, placed upon the shoulder, precisely resembling the

* This design is taken from Addit. MSS. British Museum, 10. 292. f. 55. v°. The engraving originally appeared in the Archæological Journal, vol. i. p. 301.

C A D 1440. 18° Henr. VI

THE ARCHITECTS OF THE CHURCH OF ST OUEN AT ROUEN.

Incised Slab.

In the Church of St Ouen.

(Canopies omitted.)

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similar appendage to the costume of the notary before described [p]. In Rouen cathedral is the slab of Etienne de Sens, archdeacon of Rouen, A.D. 1282. Other examples of dates as early as A.D. 1303, 1326, 1350, are at Dijon and Paris [q]: and at St. Denis, the slabs of two abbots, Adam and Peter, though not coeval with their decease, bear the early date of A.D. 1260. The slab of Nicholas, abbot of St. Ouen, at Rouen, about A.D. 1325, is another noble specimen. And again, considerably later, A.D. 1535, at Bocherville near Rouen, is another truly splendid incised slab of black marble, into which portions of white marble are inserted, to exhibit the head and hands of the figure, together with the crook of the pastoral-staff, and the roundels at the angles of the composition: this is the memorial of an abbot of St. George de Bocherville. This custom of inserting portions of stone of a colour and quality different from the remainder of the slab, and sometimes even of metal, appears to have prevailed no less in the incised slabs constructed in this country, than in those of the continent [r].

Besides these and other still existing foreign examples, in the Bodleian Library at Oxford is preserved a very extensive and valuable collection of drawings of engraved tombs of both metal and stone, which have now been destroyed in France. These drawings, executed about A.D. 1700, form a portion of Gough's collections: among them one represents the incised slab of Robert III., Comte de Dreux, who died A.D. 1223, and which formerly was laid down in the choir of the church of St. Yvod de Braine. This curious engraving bore the name of the artist by whom it was executed, as

[p] See p. 112.

[q] The slab of a late canon of Poictiers and chancellor of Noyon, now at the Palais des beaux arts, Paris, is a truly magnificent specimen of this species of ecclesiastical memorial. The chesuble of this dignitary is embroidered throughout; the devices which appear most conspicuously in the embroidery being lions, flowers, *mermaids*, and the cock of France.

[r] To my friend Mr. J. A. Brandon, I am indebted for the sketch, from which the annexed engraving has been made; it represents a fragment of the monumental incised slab of a priest, in the church of Petit Andelys, dep. de l'Eure.

Fragment of Incised Slab of Priest, church of Petit Andelys, France.

appears from the legend "LETAROUS ME FECIT." In like manner, the brass of Bishop Philip, A.D. 1241, which once existed at Eureux, had the words "GUILLAUME DE PLALLI ME FECIT."

I may here observe that, besides the few examples which I have already stated to remain in Flanders, and Aix-la-Chapelle, monumental brasses now form a class of memorials almost exclusively restricted to our own country. Denmark is said to contain some specimens: but these appear for the most part to have portions of the figure executed in very low relief, while the remainder, and that by far the greater portion of the work, is expressed by simple lines incised upon a flat surface. In Germany a great number of tombs formed of metal exist, which are throughout wrought in very low relief: these, with the Danish plates, form the two subdivisions of an intermediate class of monumental memorials, between the brass or slab and the sculptured effigy[s]. The attention at the present time bestowed in this country upon the brasses which commemorate our forefathers, has naturally led to the partial revival of the long neglected art of brass engraving: several of these monumental plates have already been executed, and laid down in the churches where the persons thus commemorated were respectively interred. From the skill evinced in the execution of some of these brasses, considered in connection with their intrinsic superiority to every other class of monument, it may reasonably be inferred that no long period will elapse before the adoption of monumental brasses again becomes general amongst us[t].

Compartment of Canopy, Delamere brass, St. Alban's.

[s] Meissen cathedral is said to contain some brasses, properly so called: one may be seen in Spain, at Seville: the brass at Constance has been already fully described: and to these may be added a few other specimens at Funchal in Madeira, two at Dublin, and one at Glasgow. See also Appendix (B).

[t] See Appendix (D).

Various methods have been devised for obtaining fac-simile impressions of brasses and other incised works of art. The first collection of these impressions, now in the British Museum, was made by Craven Ord, about the year 1780, when Gough was engaged in preparing his great work on sepulchral monuments. This primitive collection[u] was formed by filling the incised lines of the plates with printing ink, which was from them transferred by means of pressure to large sheets of paper previously damped. The impressions thus obtained were necessarily reversed[x]: and besides this serious fault, this process is further liable to many objections. It was, however, soon discovered "that if paper of a moderate thickness were laid upon the brass, and any black substance rubbed over the surface of the paper, the incised lines would be left white, in consequence of the paper sinking into them, and offering no resistance to the rubber, whilst all the other parts received from that substance a dark tint: and although the *effect* of the ordinary impression is by this process reversed, the lines which should be black being left white, and the light ground of the design rendered dark, yet a perfectly distinct fac-simile is thus obtained with little labour, and great precision, in consequence of the progress of the work being visible throughout the operation[y]." Of all substances available for the execution of this process, (and it may be effected by *any* substance which by friction will discolour the paper,) none is to be compared with the preparation known as HEEL-BALL, a compound of bees-wax and tallow with lamp-black, which is used by all shoemakers, and may be made of any desired consistence[z].

[u] Craven Ord was assisted by Sir John Cullum and the Rev. Thomas Cole, in forming his collection, which now is of especial value in consequence of the destruction of many fine examples since his time: this interesting series was purchased at the death of Craven Ord in 1830, by the late Francis Douce, Esq., for £43, and by him was bequeathed to the British Museum, where it was deposited in 1834.

[x] Many of Gough's *engravings*, having been drawn from these reversed "blackings," as they termed them, *exhibit the effigies in reverse*.

[y] See Mr. Albert Way's excellent paper upon brasses in the Archæological Journal, vol. i. p. 204.

[z] I cannot refrain from here animadverting upon a system, prevalent in some places where the churches contain fine or curious examples of brasses, by which impressions, or rather rubbings of these memorials, are made regular articles of a most exclusive kind of traffic. It may be, indeed, a great convenience to be enabled to procure from duly authorized and qualified persons, rubbings of distant or very elaborate brasses: still, such a demand

This admirable material will, with the greatest facility, produce a fac-simile, which may be worked to any depth of colour, from a grey tint to a glossy black of the deepest shade: and it besides possesses the invaluable qualification of such decided permanence, as to be affected by no subsequent friction. Proficiency in the manipulation of heel-ball may speedily be acquired: it will be found desirable to continue the rubbing until there cease to be any distinct marks of the heel-ball, and the work presents an uniformly smooth appearance. The most desirable colour is a deep grey, which can be obtained without obliterating any one of the finest lines of the composition, and at the same time produces the most agreeable effect. Of course it is indispensably necessary that the paper should not slip, or move in the slightest degree upon the brass: this may effectually be prevented by unrolling the paper over but a small part of the brass at one time, and keeping the spread-out portion steady by means of a few flat lead weights. The outline may be marked out by pressing the thumb upon the paper: and the left hand may be employed to guard the margin from being soiled by the rubber[a]. It is also an important preliminary to press the thumb or fingers upon the broader and bolder lines of the engraving, in order to cause the paper to sink slightly into these lines, and that thus they may be the less exposed to the action of the rubber; and, from being seen through the paper, their perfect whiteness may be the more effectually secured. Imperfections in the rubbing may be subsequently corrected: after

surely might be met, without giving to these persons a species of control over the brasses, to the exclusion of all others, who may not choose to pay some exorbitant fee for *their permission* to make rubbings for themselves. And the rubbings thus made for sale,—*might not some place be found in which their imperfections could be corrected, without a* SYSTEMATIC DESECRATION *of the* CHURCH *for that purpose?*

To the *almost* universal courtesy and kindness of the clergymen in those parishes, where brasses yet remain in the churches, I gladly as well as gratefully bear testimony.

[a] Pieces of card or the lead weights may be used for this purpose: or the rubbing may be made without regard to the outline, and subsequently cut out and mounted. In using the heel-ball, the paper should be rubbed in the same direction as that taken by the main lines in the part under manipulation. In subsequent corrections of rubbings, any superfluous black may be removed by the pen-knife: and the imperfections in the original may be remedied by small pieces of heel-ball, or by lithographic chalk, or by lamp-black mixed with gum-water and laid on with a brush. A leaf of a dining-table *reversed* will be found an admirable board for rubbing on, during the process of correction.

which the paper should be mounted upon linen, and attached to a roller [b].

In place of heel-ball, a piece of leather of the same kind as the upper leather of a boot or shoe, will sometimes be found a valuable substitute: this is particularly the case where expedition, combined with careful accuracy in the expression of the minutest details, are required: these rubbings, however, though most excellent for the purpose of drawing from, will not stand; and indeed are from the very first but faint, and to a certain degree dim and unsatisfactory. Another process, still more advantageous where the sole object is to obtain a fac-simile for the use of the artist, without any reference to a collection of rubbings, is effected by means of rubbers of wash-leather, stiffened with paper, and primed with a thin paste formed of very fine black lead in powder mixed with the best linseed oil: tissue-paper of somewhat stronger substance than is commonly used, answers best for making rubbings by this method; and this, like other qualities of paper, may be obtained of any size. I must repeat that where the sole object is to obtain an impression from a brass or other incised work, *any* material which may be at hand will be found available, as a lead pencil, a glove, or the bare hand; the latter, more particularly, if not at the time in the most delicate state of neatness [c].

Besides the heel-ball rubbings, a second process available for collections has been introduced by Mr. Richardson of Greenwich: this consists of a "*Metallic Rubber*," to be used upon a *black* paper, which thus produces impressions in fac-simile of the brass-plate itself, as well as of the design engraven upon its surface. These rubbings are cut out and mounted upon a stout grey paper, thus producing the complete effect of the original brass and its monumental slab. The process of manipulation with the metallic rubber

[b] For the readiest means of procuring paper, rubbers, &c., see Appendix (E).

[c] In taking rubbings, it is always important to mark out any portions of the work which may have become mutilated, or may be lost; as thus alone the general character of the complete original composition can be preserved. And this being effected, the omission of certain details becomes of comparatively trivial importance. In rubbing shields of arms which are designed to be subsequently emblazoned in colours, a lead pencil or plummet of lead may be used with advantage; it being thus easy to clean the paper as far as may be required with Indian rubber.

is most effective, when rubbed *across* the paper: it requires a considerable exertion of strength, as well as some dexterity, in order to produce an even and perfectly metallic surface, and at the same time to leave the lines of the engraving distinctly and purely black. In cutting out these rubbings, care must be taken always to leave at the edge of every portion of the work, a very narrow border of the black paper, as an outline from which the several lines of the engraved composition may be traced[d]. The effect of rubbings thus produced is greatly heightened by the introduction of colour into the various heraldic devices, which may form component parts of any brass. And indeed, a similar treatment of the heraldic accessories may be very satisfactorily adopted in heel-ball rubbings.

Border, Delamere brass, St Alban's.

"It is one of the most striking features of the human mind," observes Mr. Stothard in the Prefatory Notes to his admirable work on the Monumental Effigies of Great Britain, "that it invariably embodies and gives form to description, more or less strong and perfect, as the mind is gifted and cultivated: and it is from this property in man, that the study of antiquity, as connected with, and illustrative of history, is the source of some of the greatest intellectual pleasures we are capable of enjoying. By these means we live in other ages than our own, and become nearly as well acquainted with them. In some measure we arrest the fleeting steps of time, and again review those things his arm has passed over, and subdued, but not destroyed. The researches of the antiquary are worthless, if they do not impart to us this power, or give us other advantages: it is not to admire anything for its

[d] Glue will be found preferable to paste for mounting: a serviceable composition consists of half a pound of common glue soaked for twelve hours in a quart of hot water, to which a dessert spoon full of treacle is then added, and the whole dissolved over a fire. Care must be taken to lay but a *thin* coating of this upon the back of the rubbing, and also to keep it liquid till the rubbing be placed upon the mounting-paper. See Mr. Richardson's advertisement appended to this volume.

age or rust, that constitutes the interest of the object, but, as it is conducive to our knowledge, the enlargement of human intellect and general improvement. Among the various antiquities which England possesses, there are none so immediately illustrative of our history, as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information."

In concluding this notice of one of these, our "national monuments[e]," I cannot refrain from pressing the search after this "information," not upon archæologists alone, but upon every one who would desire to attain to a thorough acquaintance with history. Or rather, assuming, as I am persuaded I justly may assume, that archæology is to history herself as a twin-sister, by the influence of whose faculty of graphic elucidation the written records of the past can alone be faithfully realized to the mind,—in now advocating research into the subject of monumental effigy, to students of archæology I *would* in some respect restrict my appeal, because an accomplished historian I cannot but identify with a sound archæologist. And in conducting this research, it always is desirable, and indeed important, to associate the sculptured effigy with the engraven brass[f]. The study of our "national monuments," and the "information" resulting from that study, can then only be complete when carried out in all its branches. True, the once gorgeous marble may now at first sight, but too often, appear but little better than a mis-shapen mass of those modern barbarisms, house-paint, whitewash and plaster: but by trouble, and care, and labour, it may be disencumbered of these cases, and the beauty of the original, if not restored, may at least be distinguished. And this is a result well worthy of the trouble, and care, and labour incurred in bringing it about: for, the brass and the effigy, with but comparatively very few exceptions, "present the only existing

[e] I have already remarked, p. 164, that, so few are the examples now remaining in other countries, that brasses constitute a species of monumental memorial almost exclusively English; and consequently they appear to have naturally a peculiarly strong claim upon *us*, for attentive observation and diligent research.

[f] The author has in preparation a notice of sculptured Monumental Effigies, designed to form a companion to the present volume.

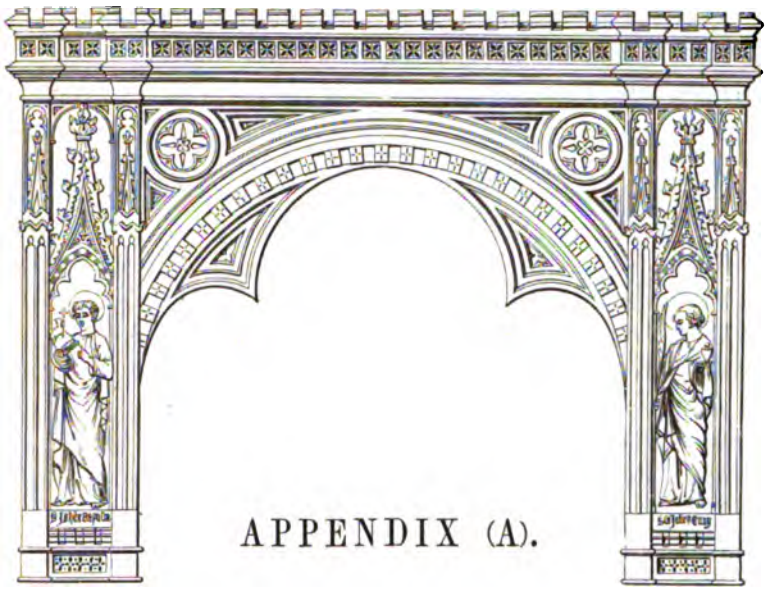
portraits we possess, of our kings, our princes, and the heroes of ages famed for chivalry and arms;" and, with them, of other worthies no less distinguished in more peaceful callings. Thus considered, these memorials become indeed "extremely valuable, and furnish us not only with well-defined ideas of celebrated personages, but make us acquainted with the customs and habits of their time. To history they give a body and a substance, by placing before us those things which language is deficient in describing."

To the importance of such a pursuit, as the almost alone faithful illustrator of history, the great necromancer of chivalry himself bears undeniable witness: for, had he been a rubber of brasses and a studier of effigies, would Sir Walter Scott have armed his Ivanhoe in a fashion, not known for more than two centuries after the victor at Ashby-de-la-Zouch had left to other lords the fair domains of Rotherwood?

Convinced, therefore, of the manifold advantages to be deduced from the study of monumental brasses, (to revert once more exclusively to this class of memorials,) and also practically conscious as I am of the progressive and deepening interest which accompanies that study, it is with sincere gratification that from the St. Alban's Architectural Society, and the many other similar Societies which now appear springing up on every side into vigorous existence, I anticipate the continual accession of fresh strength to the already numerous ranks of the brass-rubbing fraternity; that term of course, including the no less skilful and enthusiastic, than fair sisters of the craft. I speak of *Brass Rubbers* the more particularly, because it may be taken as an axiom in this, as indeed in every pursuit directly connected with the professed objects of these Societies, that *practice is everything*. What Mr. Paley remarks of moldings, in his admirable essay on those most important architectural members, is true of the entire study, of the length and breadth of archæology. "The student," says Mr. Paley, "must *not only observe;* he must *copy* moldings, in order to understand them. Without the latter, his knowledge can never be otherwise than vague, partial, and imperfect:"—a passage which we now may thus render,—It will be of but little use to *look* at brasses, if you do not *rub* them. It is the rubbing brasses which leads to the

understanding them. Without *this*, at best vague, partial, and imperfect must be our knowledge of the incised monumental memorials of the middle ages.

At the same time, however, that I would insist upon the necessity of a strictly practical study of monumental art, as the most luminous and unerring of the illustrators of history, let me not be supposed unmindful of those more elevated and awe-inspiring associations which, in every rightly constituted mind, must, as I consider, be inseparably connected with thoughtful reflection upon the memorials of the dead. The roofs are hallowed which shelter those memorials, and the ground on which we tread when in search for them, is holy ground. Let nothing tempt us for a single moment to forget the reverence due to scenes and localities such as these. And, yet more, while seeking to augment our stores of information upon subjects, becoming indeed and most valuable, but which the very authorities we study proclaim to be changeable and evanescent,—may we ever bear in mind that *our* monuments, and they too mouldering and ruinous, possibly may afford subjects of research and also of admonition to distant generations: the supreme importance of erecting, if by any means we may be enabled to erect in other regions an imperishable memorial, thus will be impressed upon the mind; and that not the less convincingly, because in the already time-worn monuments at our feet, we recognise at once the origin of such a train of thought, and its most powerful corroboration.



Part of Canopy of Dr. John Blodwell

Balsham Church, Cambridgeshire, A. D. 1466.

APPENDIX (A).

A Classified List of some fine examples of Brasses, chronologically arranged.

I. BRASSES OF ECCLESIASTICS.

(1.) ECCLESIASTICS IN EPISCOPAL VESTMENTS.

A. D.

1315. Archbishop Grenfeld, York cathedral.
1397. Archbishop Waldeby, Westminster abbey.
1417. Archbishop Cranley, New college, Oxford.
1611. Archbishop Harsenett, (with a cope,) Chigwell, Essex.
c. 1360. Bishop Trellick, Hereford cathedral.
1375. Bishop Wyvill, Salisbury cathedral.
1478. Bishop Boothe, East Horsley, Surrey.
1496. Bishop Bell, Carlisle cathedral.
1554. Bishop Goodrich, Ely cathedral.

A. D.

c. 1375. Abbot Delamere, St. Alban's abbey church.
1498. Abbot Esteney, Westminster abbey.

(2.) ECCLESIASTICS VESTED IN THE CHESUBLE, &c.

c. 1310. . . . . De Bacon, Oulton, Suffolk.
c. 1330. John de Grofhurst, Horsemonden, Kent.
1337. Lawrence Seymour, Higham Ferrers, Northants.
c. 1370. A priest, (unknown,) Shottesbroke, Berks.
c. 1375. Esmond de Burnedish, Brundish, Suffolk.
1389. Richard Thasburg, Hellesdon, Norfolk.
1404. John Hunter, Clothall, Herts.
1407. A priest, (unknown,) West Wickham, Kent.
1410. John Balsham, Blissland, Cornwall.
c. 1430. A priest, (unknown,) Monkton, Kent.
1432. William Byschopton, Great Bromley, Essex.
1487. Roger Clerk, St. Peter's, Southgate, Norwich.

(3.) ECCLESIASTICS WITH A CHALICE.

c. 1360. A priest, (unknown,) Wensley, Yorkshire.
c. 1360. A priest, (unknown,) North Mimms, Herts.
c. 1400. A priest, (unknown,) Standford, Notts.
1429. John Yalington, Cley, Norfolk.
c. 1425. A priest, (unknown,) Brightwell, Berks.
c. 1465. A priest, (unknown,) Broxbourne, Herts.
1478. Ralph Parsons, Cirencester, Gloucestershire.
1498. Henry Denton, Higham Ferrers, Northants.
1527. William Richardson, Sawston, Cambridge.
1535. Thomas Westley, Wivenhoe, Essex.

(4.) ECCLESIASTICS VESTED IN THE COPE, &c.

c. 1370. William de Fulbourn, Fulbourn, Cambridge.
1383. John de Campden, St. Cross, Winchester.

A. D.

c. 1400. A priest, (unknown,) Hitchin, Herts.
1401. William Ermyn, Castle Ashby, Northants.
1401. John de Sleford, Balsham, Cambridge.
1403. Richard Malford, New college, Oxford.
1404. Henry de Codyngtown, Bottesford, Leicester.
1411. Thomas Pattesle, Great Shelford, Camb.
1413. William Langton, (kneeling,) Exeter cathedral.
1420. John Mapleton, Broadwater, Sussex.
1424. Thomas Harlyng, Pulborough, Sussex.
1425. John Mersden, Thurcaston, Leicester.
1428. William Mowbray, Upwell, Norfolk.
1436. William Prestwick, Warbleton, Sussex.
1465. John Blodwell, Balsham, Cambridge.
1471. Henry Sever, Merton college, Oxford.
1472. Thomas Tonge, Beeford, York.
c. 1500. A priest, (unknown,) Winchester college chapel, Hants.
1517. Walter Hewke, Caius college, Cambridge.
1521. Christopher Urswick, Hackney, Middlesex.

(5.) ECCLESIASTICS IN CANONICAL AND ACADEMIC HABIT.

1361. Archdeacon William de Rothewelle, Rothwell, Northants.
1427. John Lowthe, New college, Oxford.
1433. Thomas Nelond, prior of Lewes, Cowfold, Sussex.
1437. Galfridus Langley, prior of Horsham, St. Lawrence, Norwich.
1441. Dr. William Hautryne, New college, Oxon.
1442. Dr. Richard Billingford, (kneeling,) St. Benet's, Cambridge.
1447. Geoffrey Hargreve, New college, Oxon.
1468. Thomas Hylle, New college, Oxon.
c. 1480. John Darley, Herne, Kent.
1494. Thomas Butler, Great Haseley, Oxon.
1515. John Stodely, Over Winchendon, Bucks.
c. 1520. Abbot Bewforreste, Dorchester, Oxon.
1528. Provost Hacumblene, King's college, Cambridge.
1534. Thomas Leman, (kneeling,) Southacre, Norfolk.

A. D.

1558. Arthur Cole, canon of Windsor, Magdalen college, Oxon.
1578. Bishop Edmund Geste, Salisbury cathedral.
1615. John Wythines, dean of Battle, Battle, Sussex.

(6.) ECCLESIASTICS SHEWING THE ADJUSTMENT OF THE STOLE.

c. 1430. John West, chaplain, Sudborough, Northants.
c. 1435. A priest, (unknown and slightly mutilated,) Horsham, Sussex.

II. BRASSES OF KNIGHTS AND OTHERS IN ARMOUR.

(1.) KNIGHTS IN MAIL-ARMOUR WITH GENOUILLIERES OF PLATE.

1277. Sir John d'Aubernoun, Stoke D'Aubernoun, Surrey.
1289. Sir Roger de Trumpington, Trumpington, Cambridge.
1302. Sir Robert de Bures, Acton, Suffolk.
1306. Sir Robert de Septvans, Chartham, Kent.

(2.) KNIGHTS IN MIXED MAIL AND PLATE ARMOUR.

c. 1320. Sir .... de Fitzralph, Pebmarsh, Essex.
c. 1320. Sir .... de Bacon, Gorleston, Suffolk.
1325. Sir John de Northewode, Minster, Kent.
1325. Sir John de Creke, Westley Waterless, Camb.
1327. Sir John d'Aubernoun II., Stoke D'Aubernoun, Surrey.
1345. Knight, (with cross, mutilated,) Wimbish, Essex.
c. 1347. Sir Hugh Hastings, Elsyng, Norfolk.

(3.) KNIGHTS OF THE CAMAIL PERIOD OF ARMOUR.

1354. Sir John de Cobham, Cobham, Kent[a].
1361. Sir John de Paletoot, Watton, Herts.

[a] This brass forms a part of the series of noble plates yet remaining at Cobham; they comprise in all seventeen specimens, and of these a large portion are surpassed by none in interest and value. There is not perhaps a finer brass in existence than the memorial of Sir Nicholas Hauberk, A.D. 1407.

A D 1407 8° Henr: IV.

J. P. Jobbins Fecit

SIR NICHOLAS HAWBERK.

Cobham Church Kent

(Canopy &c omitted)

A. D.

1367. Sir Thomas de Cobham, Cobham, Kent.
1368. Sir Thomas Cheyne, Drayton Beauchamp, Bucks.
1370. Sir Ralph de Knevynton, Aveley, Essex.
c. 1370. Sir John Foxley, Bray, Berks.
c. 1375. Sir John de Cobham, Cobham, Kent.
c. 1375. Sir .... D'Argentine, Horseheath, Camb.
c. 1375. Sir William Cheyne, Drayton Beauchamp, Bucks.
c. 1380. Sir Roger de Felbrigge, Felbrigg, Norfolk.
1382. Sir Thomas Burton, Little Casterton, Rutland.
1382. Nicholas, Lord Burnell, Acton Burnel, Salop.
1384. Sir John Harsick, Southacre, Norfolk.
c. 1385. Sir .... de Mauleverer, Allerton Mauleverer, York.
c. 1385. A knight, (unknown,) St. Michael's, St. Alban's.
1387. Sir Robert de Grey, Rotherfield Greys, Oxon.
1390. Sir Andrew Louttrell, Irnham, Lincolnshire.
1390. Sir John de Wingfield, Letheringham, Suffolk.
1391. Sir Robert Swynborne, Little Horkesley, Essex.
1392. Thomas, Lord Berkeley, Wotton-under-Edge, Gloucester.
1400. Sir George Felbrigge, Playford, Suffolk.
c. 1440. Sir .... Harflete, Chartham, Kent.
c. 1400. Robert Albyn, Hemel Hempsted, Herts.
1401. Sir Nicholas Dagworth, Blickling, Norfolk.
1401. Thomas, earl of Warwick, St. Mary's, Warwick.
1402. Sir William de Fiennes, Hurstmonceaux, Sussex.
1404. A Knight, (unknown,) Sawtry, Hunts.
1405. Sir Reginald Braybrook, Cobham, Kent.
1407. Sir William Bagot, Baginton, Warwick.
1407. Sir Nicholas Hawberk, Cobham, Kent.
1407. Robert, Lord Ferrers of Chartley, Merivale abbey, Warwick.
1408. Sir William Tendering, Stoke-by-Nayland, Suffolk.
1409. Sir William Burgate, Burgate, Suffolk.

(4.) KNIGHTS IN CAMAIL AND TACES.

1401. Sir Thomas Braunstone, Wisbeach, Cambridge.
1403. Sir Reginald de Cobham, Lingfield, Surrey.
1425. Robert Hayton, Esq., Theddlethorpe, Lincoln.

(5.) KNIGHTS IN COMPLETE PLATE-ARMOUR, WITH TACES. (LANCASTRIAN PERIOD.)

A. D.

1407. Sir John Lysle, Thornton, Hunts.
c. 1410. Sir John Wilcote, Tew, Oxon.
1411. Sir Thomas Crewe, Wixford, Warwick.
1412. Sir Thomas Swynborne, Little Horkesley, Essex.
1413. Sir Simon Felbrigge, Felbrigg, Norfolk.
1414. Sir Geoffrey de Fransham, Great Fransham, Norfolk.
1415. Sir Thomas Peryent, Digswell, Herts.
1420. Sir William Calthorpe, Burnham Thorpe, Norfolk.
c. 1420. Sir Peter Halle, Herne, Kent.
1423. Sir Ralph Shelton, Great Snoring, Norfolk.
1424. Thomas, Lord Camoys, Trotton, Sussex.
1425. Sir Baldwin Seyntgeorge, Hatley St. George, Camb.
1426. Sir John de Brewys, Wiston, Sussex.
1426. Sir Thomas L'Estrange, Wellsbourn, Warwick.
1426. Sir John Brooke, Easton, Suffolk.
1430. Sir Thomas Bromflete, Wymington, Beds.
1433. Sir John Leventhorpe, Sawbridgeworth, Herts.
1434. Sir Lawrence Fynton, Sunning, Berks.
c. 1435. Sir Thomas Wideville, Bromham, Beds.
1438. Sir Richard Dyxton, Cirencester, Gloucester.
1441. Sir Hugh Halsham, West Grinstead, Sussex.
1444. Sir Nicholas Manston, St. Lawrence, Kent.
1445. John Daundelyon, Margate, Kent.
1450. Walter Greene, Hayes, Middlesex.
c. 1450. Sir John Peryent II., Digswell, Herts.
1457. Sir John de Harpedon, Westminster abbey.

(6.) KNIGHTS WEARING A TABARD OF ARMS.

1424. John Waltele, Esq., Amberley, Sussex.
1444. Sir William Fynderne, Childrey, Berks.
c. 1450. Humphrey Oker, Esq., Oakover, Stafford.

A. D.

1473. Sir John Say, Broxbourne, Herts.
1477. John Feld, Esq., Standon, Herts.
1492. Piers Gerard, Esq., Winwick, Lancashire.
1501. Robert Baynard, Esq., Lacock, Wilts.
1506. Sir Roger L'Estrange, Hunstanton, Norfolk.
1526. John Shelley, Esq., Clapham, Sussex.
c. 1546. Sir Ralph Verney, Aldbury, Herts.

(7.) KNIGHTS IN COMPLETE PLATE-ARMOUR, WITH LARGE TUILLES AND COUDIERES, PAULDRONS, &c.

(YORKIST PERIOD.)

1451. John Bernard, Esq., Islesham, Cambridgeshire.
1459. Sir Thomas de Shernbourn, Shernborne, Norfolk.
c. 1460. Henry Parice, Esq., Hildersham, Camb.
1462. Sir Thomas Greene, Green's Norton, Northants.
1467. Sir William Vernon, Tong, Salop.
1471. John Goston, Swinbroke, Oxon.
1475. Robert Colte, Esq., Roydon, Essex.
1480. Sir Anthony de Grey, St. Alban's abbey church.
1480. John, Lord Strange, Hyllingdon, Middlesex.
1483. Henry Bourchier, earl of Essex, Little Easton, Essex.
1484. Sir Thomas Peyton, Islesham, Camb.
1492. Sir Henry Grey, Ketteringham, Norfolk.

(8.) KNIGHTS IN ARMOUR OF THE 16TH CENTURY.

1505. Sir Humphrey Stanley, Westminster abbey.
1507. William, Lord Beaumont, Wivenhoe, Essex.
1511. Richard Gill, Esq., Shottesbroke, Berks.
1529. Sir Robert Clere, Ormesby, Norfolk.
1531. Sir John Horsey, Yetminster, Dorset.
1546. Sir John Greville, Weston, Warwickshire.
1548. Sir William Molineux, Sefton, Lancashire.
1559. Sir Edward Greville, Weston, Warwick.
1593. Humphrey Brewster, Esq., Wrentham, Suffolk.
1594. John Clippesby, Esq., Clippesby, Norfolk.

III. BRASSES OF LADIES.

c. 1310. Margaret, Lady Camoys, Trotton, Sussex.
1320. Joan, Lady Cobham, Cobham, Kent.
1325. Lady de Northewode, Minster, Kent.
1325. Lady de Creke, Westley Waterless, Camb.
1345. Lady, (with cross, mutilated,) Wimbish, Essex.
1349. Margaret de Walsokne, Lynn, Norfolk [b].
1349. Margaret Torrington, Berkhampstead, Herts.
1360. Maud, Lady Cobham, Cobham, Kent.
1364. Margaret and Letitia Braunche, Lynn, Norfolk.
c. 1370. Wives of Sir John Foxley, Bray, Berks.
1372. Ismena de Wynston, Necton, Norfolk.
c. 1380. Lady Felbrigge, Felbrigg, Norfolk.
1381. Albreda Curteys, Wymington, Beds.
1382. Lady Burton, Little Casterton, Rutland.
1384. Lady Harsyck, Southacre, Norfolk.
1385. Lady Margaret Cobham, Cobham, Kent.
1391. Lady Cecilia de Kerdiston, Reepham, Norfolk.
1391. Eleanor Corp, Stoke Fleming, Devon.
1391. Lady of Thomas de Topclyffe, Topcliff, York.
1392. Lady Berkeley, Wotton-under-Edge, Gloucester.
1393. Lady Walsh, Wanlip, Leicestershire.
1395. Lady Margaret Cobham, Cobham, Kent.
1399. Eleanor de Bohun, Westminster abbey.
1400. Lady Cassy, Deerhurst, Gloucester.
1401. Countess of Warwick, St. Mary's, Warwick.
1401. Lady Margaret Pennebrygg, Shottesbroke, Berks.
1407. Lady Bagot, Baginton, Warwick.
1407. Lady Ferrers of Chartley, Merivale abbey, Warwick.
1407. Lady Margaret Bromflete, Wymington, Beds.
1409. Lady Burgate, Burgate, Suffolk.
1411. Lady Crewe, Wixford, Warwick.
1413. Lady Felbrigge, Felbrigg, Norfolk.
1415. Lady Peryent, Digswell, Herts.

[b] See note p. 184.

A. D.

1417. Margaret Cheyne, Hever, Kent.
1420. Eleanor, Lady Cobham, Lingfield, Surrey.
c. 1420. Lady Halle, Herne, Kent.
1425. Wife of William Chichele, Higham Ferrers, Northants.
1424. Elizabeth, Lady Camoys, Trotton, Sussex.
1430. Agnes Salmon, Arundel, Sussex.
c. 1430. A lady, (unknown,) Horley, Surrey.
1433. Lady Leventhorpe, Sawbridgeworth, Herts.
1433. Matilda Chaucer, Ewelme, Oxon.
c. 1435. Wives of Thomas Wideville, Bromham, Beds.
1436. Lady of Judge Martin, Graveney, Kent.
1441. Lady Halsham, West Grinstead, Sussex.
c. 1441. Philippa, Lady Halsham, West Grinstead, Sussex.
1444. Lady Fynderne, Childrey, Berks.
1446. Joyce, Lady Tiptoft, Enfield, Middlesex.
1458. Lady Staunton, Castle Donington, Leicester.
c. 1460. Merchant's wife, Cirencester, Gloucestershire.
1465. Lady Arderne, Latton, Essex.
1467. Lady Vernon, Tong, Salop.
1473. Lady Say, Broxbourne, Herts.
1479. Lady Strange, Hyllingdon, Middlesex.
1479. Lady Urswick, Dagenham, Essex.
1483. Countess of Essex, Little Easton, Essex.
1484. Wives of Sir Thomas Peyton, Islesham, Camb.
1524. Letitia Terri, St. John's, Maddermarket, Norwich.
1525. Emma Pownder, St. Mary Quay, Ipswich.
1526. Elizabeth Shelley, Clapham, Sussex.
1527. Lady Legh, Winwick, Lancashire.
c. 1530. Elizabeth Harvey, abbess, Elstow, Beds.
1581. Lady Horsey, Yetminster, Dorset.
1536. Ellen Evyngar, All-hallows, Barking, London.
1537. Countess of Oxford, Wivenhoe, Essex.
1548. Wives of Sir William Molineux, Sefton, Lancashire.
1594. Julian Clippesby, Clippesby, Norfolk.
c. 1595. Mary Leventhorpe, Sawbridgeworth, Herts.
1598. Cicely Page, Bray, Berks.

IV. BRASSES OF CIVILIANS.

A. D.

1349. Adam de Walsokne, Lynn Regis, Norfolk[c].
1350. Symon de Felbrigge, Felbrigg, Norfolk.
1356. Richard Torrington, Berkhampstead, Herts.
1361. Alan Fleming, Newark, Notts.
1364. Robert Braunche, Lynn Regis, Norfolk.
c. 1370. A Frankelein, (with anlace,) Shottesbroke, Berks.
1381. John Curteys, (with anlace,) Wimington, Beds.
1391. John Corp, (with anlace,) Stoke Fleming, Devon.
1391. Thomas de Topclyffe, (with anlace,) Topcliff, York.
1400. Sir John Cassy, Deerhurst, Gloucestershire.
1401. William Grevel, (with anlace,) Chipping-Camden, Gloucestershire.
1409. Edmund Cook, (with anlace,) Berkhampstead, Herts.
1419. Judge Lodyngton, Gunby, Lincolnshire.
1425. William Chichele, Higham Ferrers, Northants.
1429. Roger Thornton, (with anlace,) Newcastle.
1431. Nicholas Canteys, (with anlace,) Margate, Kent.
1436. Judge Martin, Graveney, Kent.
1458. John Fortey, Northleach, Gloucestershire.
1465. Sir Peter Arderne, Latton, Essex.
c. 1475. A notary, St. Mary Tower, Ipswich.
1477. John Feld, alderman, Standon, Herts.
1479. Sir Thomas Urswick, chief justice, Dagenham, Essex.
c. 1490. Civilian, (unknown,) founder, North Creak, Norfolk.
1524. John Terri, mayor, St. John's, Maddermarket, Norwich.
1525. Thomas Pownder, St. Mary Quay, Ipswich.
1536. Andrew Evyngar, All-hallows, Barking, London.

[c] The engraving upon this fine brass is now nearly obliterated.

V. DEMI-FIGURES[d].

(1.) ECCLESIASTICS.

A. D.

c. 1320. Thomas de Hop, Kemsing, Kent.
c. 1340. Richard de Belton, Corringham, Essex.
c. 1350. John Verreu, Saltwood, Kent.
c. 1360. Walter Frilende, Ockham, Surrey.
c. 1370. Ralph Peichehay, Stifford, Essex.
c. 1375. A priest, (unknown,) Berkhampstead, Herts.
1380. Alexander Chelsege, (with chalice,) Chinnor, Oxon.
c. 1380. Robert Levee, Hayes, Middlesex.
1382. Adam Ertham, Arundel, Sussex.
c. 1390. Adam de Aldebourne, Lewknor, Oxon.
1391. William Lye, Northfleet, Kent.
1398. Roger Campedene, Stamford-in-the-Vale, Berks.
1417. William Tanner, Cobham, Kent.
1419. John Desford, (with chalice,) New college, Oxford.
c. 1430. John Tubney, Southfleet, Kent.
1445. John Kyllingworth, Merton college, Oxford.
c. 1450. William Carbroke, Wymington, Beds.
1457. John Bradford, St. Michael's, Lewes, Sussex.
1458. John Bradstane, Ewelme, Oxon.
1478. Ralph Vawdrey, chaplain, Magdalene college, Oxford.
c. 1500. A priest, (unknown, with chalice,) Merton college, Oxford.
1507. John Frye, (with chalice,) New college, Oxford.

(2.) KNIGHTS AND LADIES.

c. 1290. Sir Richard de Buslingthorpe, Buslingthorpe, Lincoln.
c. 1310. A knight (unknown) in banded mail, Croft, Lincoln.

[d] At Beddington, Surrey, is a brass containing, beneath the full-length figure of a lady of the Carew family, thirteen demi-figures of her children. It is a good as well as a curious specimen.

A. D.

1380. Sir Esmond de Malyns and wife, Chinnor, Oxon.
1402. Sir Ralph de Cobham, Cobham, Kent.
1424. Sir John Framingham and lady, Debenham, Suffolk.
1435. Sir William Arnold, Battle, Sussex.

(3.) CIVILIANS.

c. 1375. John and Agnes de Kyggesfolde, Rusper, Sussex.
c. 1395. A civilian, (unknown,) Temple church, Bristol.

VI. MISCELLANEOUS BRASSES.

(1.) FIGURES ON BRACKETS.

c. 1370. Sir John Foxley and wives, (canopy destroyed,) Bray, Berks.
1387. John Bloxham and John Whytton, (with double canopy,) Merton college, Oxford.
1405. John Strete, rector, (with figures of St. Peter and St. Paul,) Upper Hardress, Kent.
1414. Joan Urban, Southfleet, Kent.
1420. Robert Wyntryngham, priest, (with canopy,) Cotterstock, Northants.
c. 1420. Reginald Cobham, priest, (small, with canopy,) Cobham, Kent.
1437. Galfridus Langley, prior of St. Faith's, (canopy destroyed,) St. Lawrence, Norwich.

(2.) CROSSES, &c.

c. 1310. Richard de Hart, priest, (demi-figure *upon* a cross, which now is almost entirely destroyed,) Merton college, Oxford.

A. D.

c. 1320. Nichol de Gore, (Greek cross fleury, with full-length figure,) Woodchurch, Kent.

c. 1325. John de Bladigdone and wife, (demi-figures with cross-fleury, much mutilated,) East Wickham, Kent.

c. 1330. A priest, (unknown, with mutilated cross,) Chinnor, Oxon.

c. 1345. A knight and lady, (unknown, with much mutilated cross,) Wimbish, Essex.

c. 1350. Nicholas Aumberdene, civilian, (with fine floriated cross,) Taplow, Bucks.

c. 1350. A priest, (unknown, with mutilated cross,) Merton college, Oxford.

c. 1370. Brittellus Avenel, priest, (demi-figure, with fine floriated cross,) Buxtead, Sussex.

1400. Thomas Chichele and wife, (plain cross, with emblems,) Higham Ferrers, Northants.

1400. Figures with floriated cross, Newton, Northants.

c. 1400. Fine floriated cross with effigy, (under the pews,) St. Michael's, St. Alban's.

1408. John Lumbarde, priest, (with fine floriated cross,) Stone, Kent.

1408. Robert Parys and lady, (with fine floriated cross and sacred emblem,) Hildersham, Camb.

1416. William Bacon, (cross fleury,) St. Mary's, Reading.

c. 1420. Robert Cheyne, (cross fleury,) Cassington, Oxon.

c. 1440. Richard Tooner, (cross fleury,) Broadwater, Sussex.

c. 1500. Plain cross, Royston, Herts.

1516. Thomas Burgoyne, (plain cross,) Sutton, Beds.

c. 1530. Thomas Bullayne, (small plain cross,) Penshurst, Kent.

.... Cross-fleury, Beddington, Surrey.

VII. CANOPIES.

The Flemish brasses of the civilians at Lynn, Norfolk, and at Newark; of Abbot Delamere at St. Alban's; of the ecclesiastic at North Mimms, Herts; and of the civilian at Newcastle, all afford

splendid examples of elaborate canopies. Amongst many others, fine canopies also occur in the following brasses:

A. D.

c. 1320. Joan, Lady Cobham, Cobham, Kent.
c. 1330. John de Grofhurst, Horsmonden, Kent.
1337. Lawrence Seymour, Higham Ferrers, Northants.
1347. Sir Hugh Hastings, Elsyng, Norfolk.
1354. Sir John de Cobham, Cobham, Kent.
c. 1365. Sir John de Mereworth, Mereworth, Kent.
c. 1370. A priest and frankelein, Shottesbroke, Berks.
c. 1370. William de Fulbourn, Fulbourn, Camb.
1381. John Curteys, Wymington, Beds.
1382. Sir Nicholas Burnell, Acton Burnel, Salop.
1382. An ecclesiastic, Cottingham, York.
1390. Sir Andrew Loutrell, Irnham, Lincoln.
1391. John Corp, Stoke Fleming, Devon.
1394. Margaret, Lady Cobham, Cobham, Kent.
c. 1395. Sir Edward Dalyngrugge, Fletching, Sussex.
1397. Archbishop Waldeby, Westminster abbey.
1398. Walter Pescod, Boston, Lincolnshire.
c. 1398. A civilian, (unknown,) Boston, Lincolnshire.
1399. Eleanor de Bohun, Westminster abbey.
1400. Sir John Cassy, Deerhurst, Gloucester.
1401. John de Sleford, Balsham, Camb.
1401. Sir Thomas Braunstone, Wisbeach, Camb.
1402. Sir John de Fiennes, Hurstmonceaux, Sussex.
1404. Henry de Codyngton, Bottesford, Leicester.
1405. Sir Reginald Braybrook, Cobham, Kent.
1407. Sir Nicholas Hawberk, Cobham, Kent.
1411. Sir Thomas de Crewe, Wixford, Warwick.
1412. } Sir Robert and Sir Thomas Swynborne, Little Horkesley,
1391. } Essex.
1414. Sir Galfridus de Fransham, Great Fransham, Norfolk.
1416. Sir George de Felbrigge, Felbrigg, Norfolk.
1417. Archbishop Cranley, New college, Oxon.
1419. Sir John de Lyndwode, Linwood, Lincoln.
1420. Sir William Calthorpe, Burnham Thorpe, Norfolk.

A. D.

1424. Lord and Lady Camoys, Trotton, Sussex.
1425. William Chichele, Higham Ferrers, Northants.
c. 1425. Canopy, (figure gone,) Stoke, Suffolk.
c. 1430. A lady, (unknown,) Horley, Surrey.
1432. William Byshopton, Great Bromley, Essex.
1433. Prior Nelond, Cowfold, Sussex.
c. 1435. Sir Thomas Wideville, Bromham, Beds.
1436. Prior William Prestwick, Warbleton, Sussex.
1438. Sir Richard Dyxton, Cirencester.
1441. Sir Hugh Halsham, West Grinstead, Sussex.
c. 1441. Lady Halsham, West Grinstead, Sussex.
1444. Sir William d' Etchingham, Etchingham, Sussex.
1444. Sir William Fynderne, Childrey, Berks.
1447. John Fortey, Northleach, Gloucester.
1448. Nicholas Dixon, (figure lost,) Cheshunt, Herts.
c. 1450. Humphrey Oker, Oakover, Stafford.
1458. Sir Robert Staunton, Castle Donington, Leicestershire.
c. 1460. Henry Parice, Hildersham, Camb.
c. 1460. Merchant and wife, Cirencester.
1462. Abbot Stoke, (mutilated and figure gone,) St. Alban's abbey church.
1465. John Blodwell, Balsham, Camb.
1472. Robert Ingylton, Thornton, Bucks.
1484. Sir Thomas Peyton, Isleham, Camb.
1492. Piers Gerard, Winwick, Lancashire.
1494. Brian Roucliffe, Cowthorpe, York.
1496. Bishop Bell, Carlisle cathedral.
1498. Abbot Esteney, Westminster abbey.
1506. Sir Roger L'Estrange, Hunstanton, Norfolk.
1507. Lord Beaumont, (mutilated,) Wivenhoe, Essex.

VIII. CURIOUS BRASSES.

Of these it will be sufficient to specify:

c. 1400. Fragment of an abbot, (palimpsest,) St. Alban's abbey.
1426. Sir John de Brewys, (slab, semèe of small scrolls,) Wiston, Sussex.

A. D.

c. 1450. William Lucas and family, (one of the children in episcopal vestments,) Wenden Lofts, Essex.

1494. Brian Roucliffe, chief-baron, and lady, (holding model of a church,) Cowthorpe, York.

c. 1500. An abbot, (unknown, palimpsest fragment,) Burwell, Camb.

c. 1510. Small Flemish plate to a knight and lady of the Compton family: late in Netley abbey-church, but now in private possession.

1527. Sir Peter Legh and lady, (armour worn beneath a chesuble,) Winwick, Lancashire.

1527, c. 1450. Walter Curzon and lady, (palimpsest,) Waterperry, Oxon.

NOTE. It will be borne in mind that the foregoing list contains only a *selection* of fine specimens of brasses: it does not by any means pretend to comprise *every* fine or remarkable brass.

CIRCA A.D. 1319.

ALBRECHT V. HOHENLOHE.

In Sconthal Church.

J.R. Jobbins Fecit

APPENDIX (B).

SLABS sculptured in low relief occur in many parts of Germany: of these the three specimens here introduced afford interesting and valuable additions to a series of incised monumental figures, and at the same time they satisfactorily exemplify that peculiar species of memorial, which occupies the middle place between the effigy sculptured in full relief and expressed by engraven lines[a].

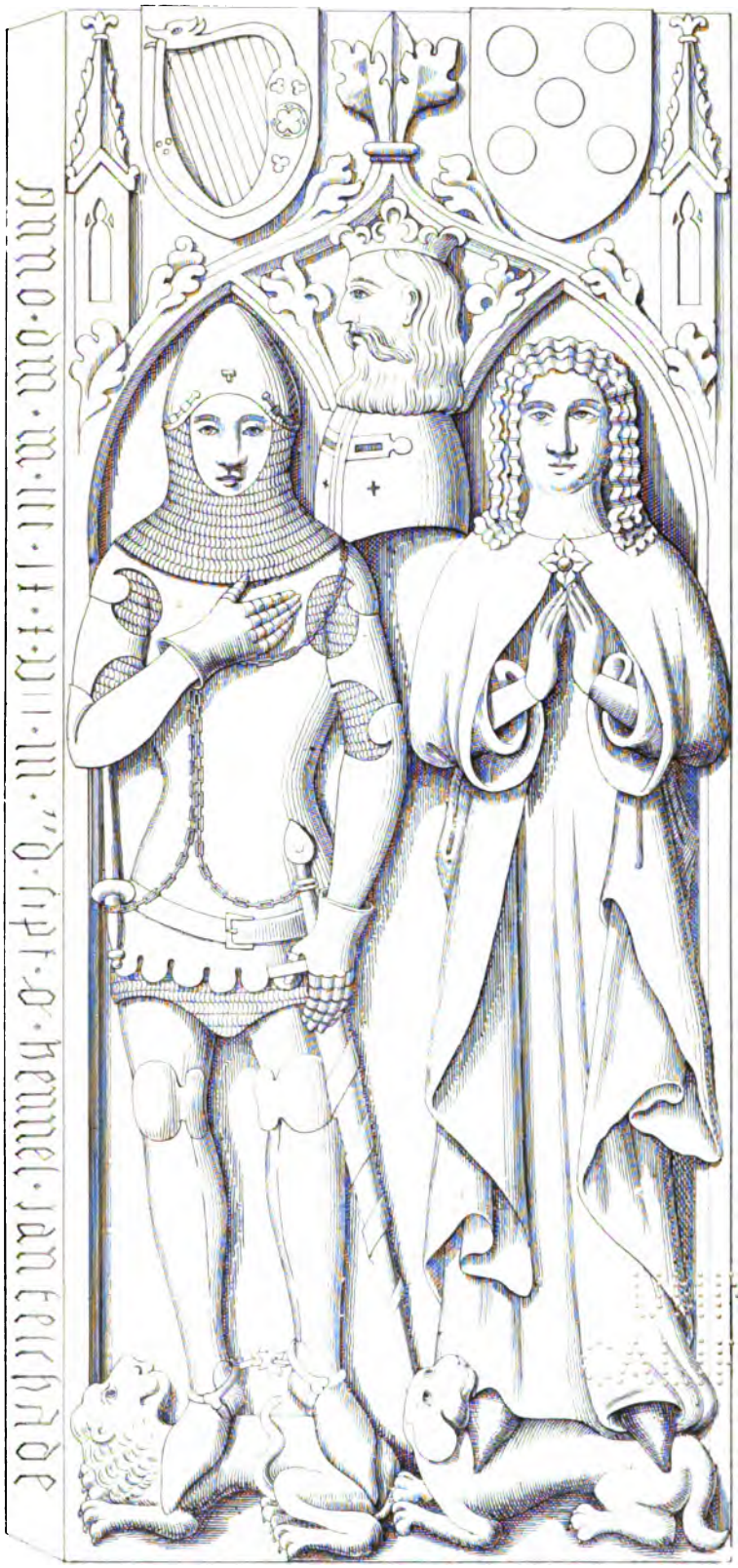
In the leading essentials, no less of general treatment, than of armour and costume, these monuments exhibit that resemblance to English effigies, which might naturally have been expected in productions of the same class and era; while, at the same time, they possess several highly characteristic features peculiarly their own. The earliest of these three monuments is the memorial of Albract Hohenloe, a German knight, who died A.D. 1319, and lies buried beneath a slab of sandstone engraven with his effigy, in the church of Schönthal. The knightly equipment here depicted will at once call to remembrance the brasses of Sir John d'Aubernoun II., and of Sir John de Creke, and the noble effigies of Prince John of Eltham, and Humphrey de Bohun, earl of Hereford, though in many respects it differs from the accoutrements of these knights. The chief peculiarity, however, in this figure, and that which re-

[a] These effigies have been drawn from an admirable German work on Monumental Art, published at Manheim by M. de Hefner.

quires special notice, is the *Nasal*[b], or defence for the face, which in the present instance consists of a strip of mail, represented as hanging down below the chin, over the camail: this strip, at the pleasure of the wearer, could be raised and secured to a small stud or rivet, attached for that purpose to the front of the bascinet; and thus it could cover the greater part of the face, without materially affecting either the sight or breathing.

The second slab bears date A.D. 1377, and commemorates Hewnel Landschaden and his lady: it is preserved in the church of Neckarsteinach, Heidelberg. This knight wears plate-armour on the limbs, with a bascinet, camail, hauberk, and jupon; the latter having short sleeves of peculiar construction, which partially cover the armour of the upper arms. Chains are attached to the hilt of both the sword and misericorde; and a third chain is led over the left shoulder of the knight, in order to be attached to his tilting-helm, which with its crest is represented as standing erect between the heads of the two figures. The lady wears the flowing reticulated head-dress, with a kirtle and mantle. The figures are surmounted by

[b] This curious arrangement for protecting the face is also exemplified in the annexed admirable cut, drawn from the same German work, for the sixth part of the Archæological Journal, and from thence transferred to this place. The figure is that of Ulrich Landschaden, knight, who dying A.D. 1369, was interred in the same church with Hewnel Landschaden at Neckarsteinach. Besides the nasal this effigy is remarkable for the form and arrangement of the jupon, and the evident absence of any defence of plate-armour from the person of the knight.



CIRCA A.D. 1377

THE KNIGHT OF PARTEL CASTLE, HAMPSHIRE & HIS LADY.

TO BE
ANNOUNCED

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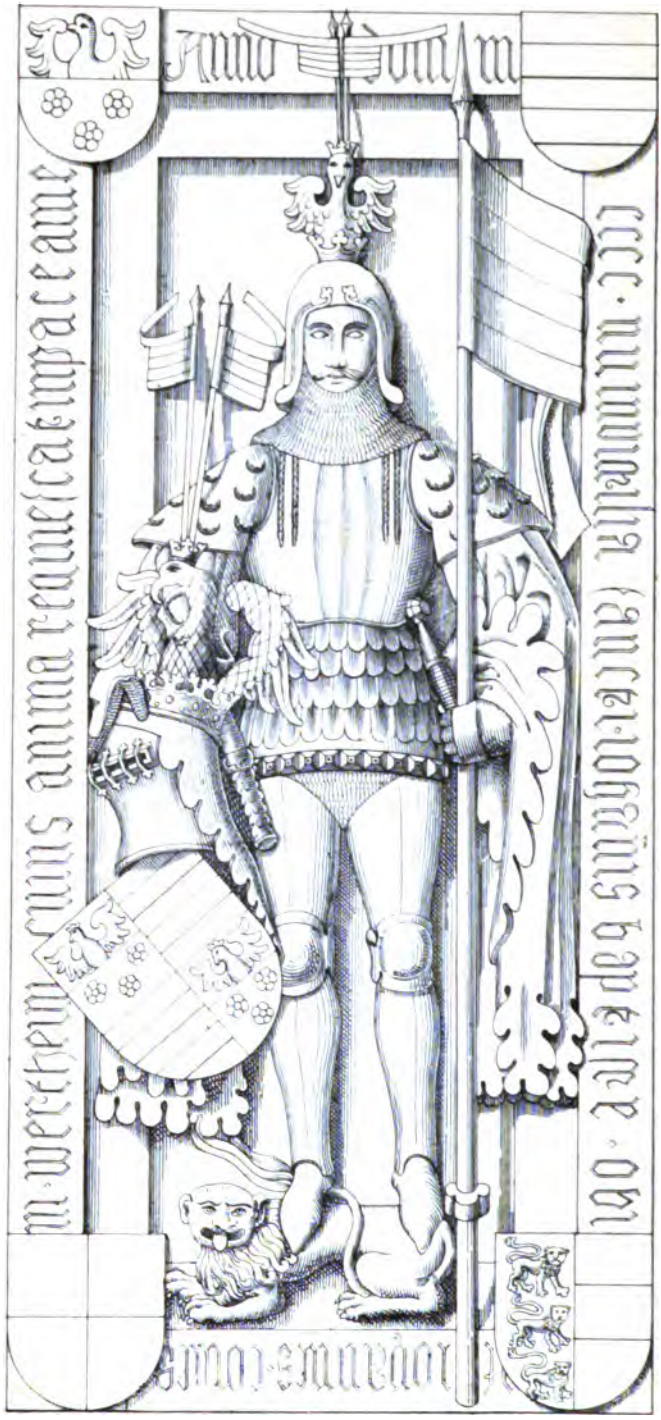

CIRCA A.D. 1407.

JOHN EARL OF WERTHEIM.

In Wertheim Church.

J.R. Jobbins fec.

a slight yet elegant canopy, having, on either side of its central finial, a shield of arms.

The elaborate and still very perfect slab of Johan Graaf von Wertheim, A.D. 1407, completes this brief series of German effigies: it lies in the church of Wertheim, of which the count himself was the munificent founder. This knight, one of the most renowned of a chivalrous race, is armed in a cuirass, with taces deeply escalloped, and girded with the hip-belt; the latter arrangement being after the fashion exemplified in the brasses of Sir John de Peryent and Sir Reginald de Cobham: on his head is a basinet of peculiarly elegant form, surmounted by his coronet and crest: his right hand rests upon his tilting-helm which is similarly decorated, and in his left he grasps his banner of arms. The singularly fashioned zigzag or slashed sleeves, occasionally worn at this period, appear hanging in ample folds from either side of the figure.

APPENDIX (C).

ADDITIONAL NOTES.

NOTE TO PAGE 14.

SINCE this page was in type the Author has been enabled to examine the Lynn brasses, and he cannot refrain from here expressing his regret at their being in a condition far more unsatisfactory than he had anticipated: the brass of Adam de Walsokne is almost obliterated, and that of Robert Braunche most seriously injured. These brasses, on a minute examination, appear decidedly inferior in artistic merit to the memorial of Abbot Delamere at St. Alban's, the work of the same artist.

NOTE TO PAGE 27.

Besides the Flemish brasses noticed in the text, there exists in private possession a very curious small plate, the memorial of a knight and lady of the Compton family, which once was fixed, in fancied security, in Netley abbey church. This brass is a square plate, measuring nineteen inches and a half; it contains the figures of the knight and his lady, kneeling on a pavement, and having on scrolls encircling their heads, portions of the fourth and the eighth verses of the twenty-seventh Psalm. The background of the composition is diapered pine-apples and roses, and the Compton badge a fire-beacon, with the legend 'So HAVE I CAUSE.' The date of this brass is about A.D. 1510.

NOTE TO PAGE 40.

For some interesting remarks upon the device of the star and crescent, see the Archæological Journal, vol. iii. p. 345. This device occurs upon the seals of two documents, severally dated A.D. 1256 and 1287, the property of Mr. Brabant, of St. Alban's: in one of these seals the device is *reversed*, the star being in base, and the crescent in chief with its rays pointing downwards. The same device is continually found in both public and private seals.

NOTE TO PAGE 91.

The Lady Elizabeth, Baroness Camoys, whose effigy is here engraved from her monumental brass at Trotton in Sussex, was daughter of Edmund Mortimer, earl of March, and widow of Henry Percy, the renowned Hotspur. In this fine brass, therefore, we have a portrait from the life of the "Lady Percy:" and also a most valuable example of costume and armour to illustrate both the histories of those stirring times, and the works of our great dramatist. It were indeed well if artists, no less than authors, would seek authorities from such memorials for the personal equipment of their heroes and heroines: and thus, by presenting them to the eye and to the mind as they really were, impart to their own works a degree of truthfulness and value in which but too generally they are lamentably deficient.

NOTE TO PAGE 110.

Ralph Rowlat, late of St. Alban's, and of Sandridge, near St. Alban's, Esq., whose brass is noticed and figured at pages 110, 111, was the lineal ancestor of Sarah Jennings, duchess of Marlborough, and also of the Lords Maynard.

APPENDIX (D).

With reference to the adoption of engraven plates of brass for the purpose of monumental memorials at the present time, the Messrs. Waller have published the following statements: "Simplicity of design and boldness of outline are the distinguishing features of a brass, yet admitting of detail more or less elaborate according to circumstances; hence, a monument of appropriate design may be obtained at a very moderate cost, the increase of expense depending on the enrichment. . . . . And an elaborate brass, with canopies, figures, and ecclesiastical devices, inlaid with appropriate colours, will be far less expensive than the incongruous piles of stone or marble which disfigure and encumber so many of our churches. That this branch of monumental art is capable of much beautiful developement there can be no doubt; and the authors, having bestowed considerable time and attention on the subject, are prepared to superintend the execution of brasses, for which they will furnish original designs and estimates."

Upon the *suitableness* of brasses for monumental purposes, the same gentlemen have also remarked that "the costly altar-tomb, with its recumbent effigies in the attitude of prayer, was unquestionably a beautiful and devotional work of art; but it was only attainable by individuals of rank or wealth, and besides this, in a church of humble dimensions, its size seriously interfered with the interior arrangements: but brasses, equally devotional in style and character, occupied no portion of the church that could be required for more important purposes; their position for the most part was on the floor, which they richly adorned, and it was also the best that could be adopted for commemorating the departed, and at the same time bringing practically before the minds of the living the stern lesson '*Memento homo quia pulvis es, et in pulverem reverteris.*'"

APPENDIX (E).

MATERIALS for making rubbings of brasses and other incised works of art, may be obtained of the publisher of this volume, Mr. Bell, bookseller, 186, Fleet-street, London, at the following prices:—

HEEL BALL, in cakes, at 1*d.*, 3*d.*, and 1*s.* each.

WHITE PAPER, in rolls, each 12 yards in length, and

57 inches wide	0	6	0
47 ditto	0	5	0
40 ditto	0	4	0
23 ditto	0	1	6
ditto ditto a thinner quality . . .	0	1	0

Other sizes or qualities of paper can be made to order; but the paper above specified will be found well adapted to almost every case.

Full particulars of price, &c., of the metallic rubber and black rubbing-paper and grey mounting-paper, will be found in the advertisement of the Inventor, Mr. Richardson, of Greenwich, which is appended to this volume.

White paper and heel-ball may also be obtained of Mr. Dufour, 17*a*, Great George-street, Westminster; and of Mr. Limbird, 143, Strand, London.

Messrs. Richards and Co., stationers, in St. Martin's Court, London, also supply another style of paper, which is manufactured for the envelopes of newspapers, but which will be found suitable in some cases for brass-rubbings. The heel-ball is sold by the manufacturer, Mr. Ullathorne, of Long Acre.

APPENDIX (F).

The following remarks upon inscriptions on brasses, with their abbreviations and contractions, are from the pen of the Rev. Dr. Jacob.

INSCRIPTIONS on sepulchral brasses are either round the ledge or under the figure. In the former case a cross marks the commencement, and this is sometimes repeated at the beginning of each separate sentence. The intervals between the words are occasionally filled up by animals, flowers, leaves, and foliated ornaments[a]. This is not common in inscriptions under the feet.

Part of Inscription, Monument of Sir Bernard Brocas, A.D. 1400 Westminster Abbey.

The readers of these inscriptions have two difficulties to contend with, the character in which they are written, and the language. To these two may be added the contractions employed; which, being without any settled rule, frequently prove great stumbling-blocks.

Parts of Longobardic inscriptions, Monuments of Henry III. and Eleanor of Castile, A.D. 1272, and 1290 Westminster Abbey.

The more ancient inscriptions in what is called the Lombardic character and in the old French language are frequently thought

[a] See cut at p. 148.

illegible, from want of care in the rubbing, and from a want of patience in the examination of them. But as there are only few of these, and some of the same expressions are found in all, they are read with more ease than is usually supposed. Those which are on incised slabs should be rubbed lightly; otherwise the decayed parts of the stone will leave their marks upon the paper so strongly as to make the inscription confused, and the deciphering of it difficult. An explanation of some of the words employed will be found in the following list.

A little practice will master the Black letter, introduced early in the fourteenth century, and which does not vary much in its form. Inscriptions in this character abound in contractions which are of the most arbitrary kind, and appear to have depended very much on the size of the piece of metal, and the want of due measurement on the part of the engraver. When the plate is small the contractions are numerous: sometimes the engraver, finding more space at the end to fill up than he had calculated upon, puts the concluding words at full length, and the final "amen" has each letter widely separate. On the brass of Simon Felbrigge, in Felbrigg church, Norfolk, the words "eit" and "amen" are repeated, so that no void space might be left, "eit eit pite amen amen." And on the contrary, when the words in the first part of the inscription are full, the rest are in very many cases violently contracted.

The usual sign of the omission of a letter or letters is either a short straight, or a slightly waved line, over that part of the word where the omission occurs: the apostrophic mark is more common at the end, though found in other places, particularly where "m" or "n" is left out; as "mane'tes," "obiere't." The form of the mark affords no clue whatever to the letters omitted; that can alone be taught by practice and observation. Occasionally no sign of contraction is given.

In Latin inscriptions there are certain conventional marks at the end of words which are readily distinguished and learned: these represent "um," "ur," "us," "er." One of more frequent use is for "et," which is also found in English inscriptions for the corresponding "and."

Diphthongs are never written, the concluding letter being the only one inscribed, as "que" "for quæ" &c.: "ci" is also frequently used for "ti;" as "Marciis" for "Martiis," the month March.

In old French the article and the substantive are united; as "salme" for "son âme," "lamur" for "l'amour," &c.

Double "f" and double "p" are frequently found at the beginning of words.

A contraction for "sir" is often seen on the brasses of ecclesiastics, being a translation of the Latin "dominus;" this title was given to them as bachelors of arts: thus in the church of Chalfont St. Peter's, Bucks:

"*Of yer charite py for y^e^ soul of Sr Roberte Hamson sutyme vycar of this church*[b], *&c.*"

Considerable difficulty arises occasionally, even in English inscriptions, from the quaint and varied mode of spelling. The same word is often found in the same inscription in two, and sometimes in three, different forms. To know what is really meant, the best method is to pronounce the words as it is engraved, and the sound will frequently determine it; as "fykell," "fickle;" "lytyll," "little." It is not unusual to find the spelling of a word according to the provincial pronunciation of it; as "moder," for "mother," "sens" for "since."

No rule whatever was observed in introducing capital letters into inscriptions. They often appear of the same size as the other letters of such words as they commence.

Border inscriptions engraved upon fillets of metal usually have at the four angles, the emblems of the Evangelists, to signify that the individual whose effigy is depicted died within the pale of the Church.

An attention to these few observations and a little practice will soon conquer any apparent difficulty.

The following list contains only those contractions and words which appear most to require explanation, and will, it is hoped,

[b] "Master" is a title also in many instances bestowed upon ecclesiastics in their monumental inscriptions; it is the translation of the Latin "magister,"—a master of arts. This word is often contracted.

facilitate in some degree the deciphering of inscriptions. To the archæologist these are valuable not only for the sake of palæography, and for the account given of the persons to whose memory they are written, but also for incidental, but valuable information concerning the history, &c. of their times.

All inscriptions should be rubbed very carefully in order to secure the smaller strokes of the letters. They are much more easily read from the rubbing than on the brass itself.

LIST OF ABBREVIATIONS, CONTRACTIONS, AND VARIED ORTHOGRAPHIES,

OF COMMON OCCURRENCE IN THE LEGENDS WHICH ARE ON MONUMENTAL BRASSES.

THE LETTER F. SIGNIFIES FRENCH.

A.

a'ï'a, *anima*
a'ï'ab, a'ï'abs, } *animabus*
a'ï'am, *animam*
a'ï'ar, a'ï'arm, } *animarum*
a'ï'e, an'e, } *animæ*
aisne, aisnez, } F. *aîné*
al, F. *au*
al. alle, *all*
almys, *alms*
amic', *amicus*
a'o, *anno*
apere, *appear*
apl̃is, *aprilis*
ar', *armiger*
arciu', *artium*
aungeles, *angels*
avera, F. *aura*
awtere, *altar*

B.

baccal', *baccalaurius*
bē, *beatæ*
be'ficia, *beneficia*
bellez, *bells*
bles, *bliss*
brey'g, *bring*

C.

c. a. p. d, *cujus animæ propicietur deus*
Cal', *Caleiæ, Calais*
camare', *camerarius*
cant'ie, *canteriæ*
cely, F. *celui*
ces, F. *ses*
cheyffe, *chief*
chor', *chorus*
cis, F. *six*
c'lc'i, *clerici*
co'i, *communi*
com', *comitatu*
cowched, *couched, buried*
Crysten, *Christian*
crwll, *cruel*
cui, cuj', cu's, } *cujus*
cy, F. *ici*

D.

dagust, F. *d'Août*
d'c'a, *dicta*
de', ds, d'us, } *deus*
deceb'r, *december*
dec'b's, *decembris*
decessid, *deceased*
ded, dede, } *did*
del, F. *du*
dept'd, dep'ted, dept'yd, } *departed*
deu, du, deux, dieux, } F. *dieu*
Devemchir, *Devonshire*
diame, F. *diziéme*
div'sis, *diversis*
dña, *domina*
d'ni, dni, do', dõi, } *domini*
d'n'm, *dominum*
d'n'o, *domino*
d'nus, d'n's, } *dominus*
dom', do'us, } *domus*
done, F. *donné*
dowghter, dowter, } *daughter*
duquil, F. *duquel*

E.

ecc'e, eccl'ie, } *ecclesiæ*
eccl'a, eccl'ia, } *ecclesia*
einne, eisne, } F. *aîné*
eyt, eit, } F. *ait*
ei', ej', } *ejus*
Elyn, *Ellen*
ep'atus, *episcopatus*
ep'i, *episcopi*
ep'o, *episcopo*
ep'us, *episcopus*
erchdiakn, *archdeacon*
e'te't, *intent*
ev', *ever*
eyre, *heir, heiress*

F.

face, feat, } F. *fait*

fadyr, } *father*
fad', }
feme, F. *femme*
fest, F. *fête*
fieux, }
fitz, } F. *fils*
fiz, }
fist, F. *fit*
fleache, *flesh*
fu, F. *fus*
fykell, *fickle*

G.

g'ce, } F. *grace, l'an de grace*
gr'e, }
g'ce, } *gratiæ*
gr'e, }
g'd, *good*
gen'osi, *generosi*
gere, F. *guerre*
gisont, } F. *gisent*
gisount, }
gist, } F. *git*
gyst, }
gl'ia, *gloria*
gl'iam, *gloriam*
gram'cy, *grammercy*
gr'ia, *gratia*
g'tu', } *genitus*
g'tus, }

H.

halud, *halloved*
he', *her*
hem, *them*
her, *their*
h'of, *hereof*
heyre, *heir*
hole, *whole*
huj, *hujus*

I. J.

i', *in*
iadys, F. *jadis*
Ih'u, *Jesu*
Iōh, }
Iohēs, } *Johannes*
Iohñs, }
I's, } *Johannis*
Iohīs, }
Iohñe, *Joannæ*
Ion, *John*
ipm̄, *ipsum*
ist', *istius*
jur, F. *jour*

K.

kalī̄, } *calendarum*
kl, }
kechyn, *kitchen*
ke, } F. *qui*
ky, }
kynne, *kin*

L.

lalme, F. *l'âme*
lamur, F. *l'amour*
latt, *late*
leaten, letten, *let*
lendmayn, F. *lendemain*
lez, F. *leurs*
lithe, *lyeth*
lour, } F. *leur*
lo', }
lumi'e, *lumine*
ly, F. *lui*
lyne, *lie*
lyttyl, *little*

M.

maden, *made*
mag', } *magister*
mag'r, }

mag'ri, m'ri, } *magistri*
maist', *master*
maistris, *masters*
malme, F. *mon âme*
ma'tis, *majesty's*
mat'nis, *maternis*
m'cator', *mercatorum*
m'cer, *mercer*
m'ci, mc'y, } *mercy*
me', *meus*
mens', mes, mess, } *mensis*
merc', *mercator*
M'get, *Margaret*
m'iam, *misericordiam*
m'ie, *misericordiæ*
mig'vit, *migravit*
mil, milis, } *militis*
mill'mo, *millesimo*
misere, *miserere*
mort', *mortis*
morrult, morust, murult, murt, } F. *mourut*
moys, F. *mois*
m'r, mater, *master*
m'r'ia, *misericordia*
mu'du, *mundum*

N.

no'ie, *nomine*
nove'b', *novembris*
noun, F. *name*
n'ri, *nostri*
n'ris, *nostris*
n'tre, F. *nôtre*
nup', *nuper*

O.

o', or, } *our*
or, *before*
o'is, *omnis*
om'e, *omne*
om'es, *omnes*
om'ia, *omnia*
o' ni', *omnium*
oueke, F. *avec*

P.

p, *pro*
pais, F. *pays*
pardoun, pardun, } F. *pardon*
pasith, *passeth*
passets, F. *passez*
pasun, *passion*
p'batus, *probatus*
p'bende, p'bend, } *præbendæ*
p'camina, *precamina*
p'centor, *precentor*
p'cor, *precor*
p'dc'a, *prædicta*
p'dc'am, *prædictam*
p'dc'i, *prædicti*
p'dc'or', *prædictorum*
p'dc'us, *prædictus*
p'didi, *perdidi*
p'don, p'do', pr'dn, } *pardon*
p'egit, *peregit*
penltm, *penultimo*
p'ennis, *perennis*
p'entum, *parentum*
pep'it, *peperit*
pessoner, F. *poissonnier*
p'fata, *præfata*
p'fessor, *professor*

phecez, F. *péchés*
piculn, piculu, } *periculum*
p'ish, *parish*
ppicietur, ppciet, ppiciet, ppiet, } *propicietur*
plasis, *places*
p'lege, *perlege*
plys, F. *plus*
p̃mo, *primo*
p̃ochial', *parochialis*
p'petuye, *perpetuity*
pp̃iis, p'rys, } *propriis*
p'pter, *propter*
priets, F. *priez*
prim', *primus*
p̃rische, *parish*
p̃sbiter, p̃sbr, } *presbiter*
p̃son, p̃sone, } *parson*
p̃st, p̃ste, } *priest*
p'va, *parva*
pur, F. *pour*
p'y, *pray*

Q.

q, F. *qui*
qatre, F. *quatre*
q'd, *quod*
q'dam, *quondam*
q'dem, *quidem*
qe, F. *qui*
qestoit, F. *qui étoit*
qi, F. *qui*
q's, *cujus*
qu'da, q'dm } *quondam*
q'ru, q'm, } *quorum*
que, *quæ*
qwos, *whose*
qure, *quire, choir*
qy, F. *qui*

R.

raing, *reign*
rey, F. *roi*
redecion, *redemption*

S.

sa', *sancti*
sac', *sacer*
s'ccii, *saccarii*
sc'a, *sancta*
sc'e, *sanctæ*
sc'i, *sancti*
sc'is, *sanctis*
sc'or, *sanctorum*
se', se'du, secudu, } *secundum*
se'da, *secunda*
se'de, se'ce, } *secundæ*
se'di, *secundi*
se'do, *secundo*
seint, seynt, seyt, } *saint*
septante, *seventieth*
seriets, F. *serez*
sez, F. *six*
sisme, F. *sixieme*
sov'aine, *sovereign*
soubs, F. *sous*
sowlys, soulis, saulys, sauleys, } *souls*

sp'avi, *speravi*
sp̄s, *spiritus*
sqyr, *squire*
sr, *sir*
stap', *stapulæ*
stapull of Caleys, *staple of Calais*
stepull, stepyll, } *steeple*
su, F. *suis*, also *sum*
su'tyme, *sometime*
sup', *super*
suster, systyre, } *sister*
s'vant, *servant*
sy, F. *ici*

T.

thred, *third*
thyrde, *thread*
thȳke, *think*
tiers, tierce, } F. *the third*
trespassa, F. *trépassa*, *died*
troiscenz, F. *trois cents*
twey, *two*
tweyn, *twain*

U.

ulti'o, *ultimo*
unzisme, F. *onzieme*
ux', *uxor*
ux'is, *uxoris*

V.

veile, veille, } F. *vigil of a saint's day*
verray, F. *vrai*
vil', *villæ*
vintz, *vingt*
v're, *vestre*

W.

weche, *which*
whos, whoos, wo', woys, } *whose*
Will'ms, *Wilelmus*, *Gulielmus*
Willi', Will'm, } *William*
wych, wyche, } *which*
wyf, *wife*
wyffis, wyvys, } *wives*
wy'n, *within*

X.

Xri, Xti, } *Christi*
Xro, *Christo*
Xtan, *Christian*
Xte, *Christe*
Xtus, *Christus*

Y.

yat, yt, } *that*
ye, *the*
yer, *year*
yi, *thy*
yr, *your*
ys, *this*, *his*
yougen, *upon*

A GLOSSARY

OF

TECHNICAL TERMS.

The figures of reference indicate the pages at which the several Terms will be found fully explained and illustrated.

Achievement of arms, brass of Sir William and Lady Say, Broxbourne, Herts. A.D. 1473. 12th Edw. IV.

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Banded Ring-Mail 39
Barbe: see Wimple 94
Bascinet 40
Baudrick, a belt so adjusted as to be worn over the shoulder 108
Bifid, double-pointed.
Brassarts 49
Butterfly Head-dress 75
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Caputium, or Capuchon 103
Casement, a hollow sunk in the face of a slab of stone or marble, to receive the plates of a Brass: or any similar indent. Also a hollow moulding.
Cerveilière 159
Chain-Mail 28
Chapelle-de-fer 47
Chasuble, or Chesuble 97
Chausses 28
Chimere 99
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Collar of SS. 133
Contoise 76, 77
Cope 103
Cote-Hardi, a close-fitting garment or tunic: the term is alike applicable to both male and female attire.
Coudières 37
Coverchef, a kerchief worn upon the head: see cuts at . 81, 82
Crozier, the official staff of an Archbishop . . 101
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Cuir-boulli 43
Cuissarts 49
Cuisseaux 84
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Demi-Brassarts 37

Demi-Placcate 69

Diaper, ornamental surface-work, whether carved in low relief, or worked in colour, or in some cases both carved and coloured. It was a common practice with medieval artists thus to enrich the heraldic tinctures of shields of arms. The shield of William De Valence in Westminster abbey is a splendid specimen of this usage.

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Fillet, a narrow strip of metal, or other material.

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Gambeson, or Wambeys 39

Garde-de-brass 68

Gauntlets, armed gloves.

Genouillières 27

Gonfanons 32

Gorget 45

Goussettes, or Gussets 49

Greek Cross, one in which the stem, head, and two arms are all of equal length.

Guarded, bordered, as with fur: see cuts at . . 110

Guige, a shield-belt 28

Gypcière, a large purse, worn appended to the girdle: see cut at 110

Haqueton . . . . . 35, and note (d) 39

Harness, armour, or any defensive equipment.

Haubergeon 48

Hauberk 27

Hausse-col 45

Haut-de-chausses 45

Heel-ball 165

Heraldic crest, some device worn erect upon the helmet: it always rises from either a coronet, cap of mainten-

PAGE

ance, or wreath; and when represented without the helmet, may thus be distinguished from a badge, which has no such accompaniment . 50

Head, brass of a lady, Ash, Kent, c. A.D. 1460.

Horned Head-dress: a most extravagant specimen of this head-dress occurs in a brass of an unknown lady at Ash in Kent, c. A.D. 1460 . . . 89, 90, 91

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Just-au-Corps 48

Kirtle, a term best explained by stating it to be synonymous with the modern word gown.

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Lance-Rest, a kind of hook attached to the cuirass on the right side, for supporting the lance in the charge . . . . . see cut at 73

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Mamelière 42

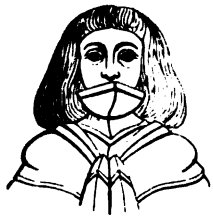
Maniple 98

Mantelet 42

Mantle, an outer robe, or cloak.

Mantling, or Contoise 76, 77, 78

Matrices, indents or casements. See Casement .



Head of knight, Whissonsett Norfolk.

Mentonière, a steel gorget or defence for the throat and lower part of the face: it was secured to the cuirass, and also to the bascinet. A brass at Whissonsett in Norfolk, furnishes a curious specimen of a mentonière worn without the bascinet.

Merchant's mark . . . 132

Misericorde 50

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Mitre 100

Mitred Head-dress 90

Monogram, an abbreviation, initial letter, or some similar device.

Morse 50, 103

Head of knight with nasal, Painted Chamber.

Nasal, a defence for the upper part of the face, or in some instances for the nose, mouth and chin: the earlier form of the nasal is shewn in the annexed cut from the Painted Chamber, Westminster; and for a description and illustration of a later variety of this defence, see Appendix (B).

Nimbus, a glory surrounding the head of a Divine or sainted personage.

Nimbed, having the head encircled with a nimbus.

Orfrey, or Aurifragium 97

Orle or Wreath, a roll of cloth, silk, or velvet, of two colours, encircling a helmet, and supporting an heraldic crest: also any wreath 60

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Pall, or Pallium 100

Panache 31

Partlet 89

Parura, see Apparel.

Pass-gardes 78

Pastoral-staff, the official baton of a bishop, abbot, or abbess 101

Pedimental Canopy 82

Pedimental Head-dress 93

Placcate 68

Plastron-de-fer 42

Pounced, studded, or ornamented with a repetition of some device.

Pourpoint 48

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Pourpointerie 45

Pryck-spurs, spurs having a single sharp point: see plates at 31, 35, and Frontispiece.

Rerebrace, or Arrière-Bras 49

Reticulated Head-dress 83

Ring-Mail 32

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Rouelles 39

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Sideless Cote-hardi 62, 86

Sollerets, pointed shoes, composed either of mixed mail and plate armour, or entirely of plate . . 37

Stole 97

Studded-mail 51

Super-Tunic, a dress worn above another; and so constructed and worn, as to display some portions of the under garment.

Surcoat, any garment worn over defensive armour: the term, however, is more generally applied to the long and flowing drapery of knights anterior to the introduction of plate-armour.

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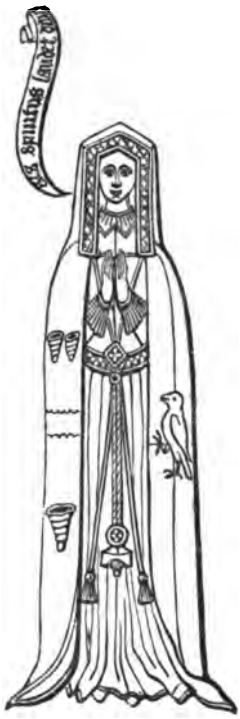

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H. S. RICHARDSON, STOCKWELL STREET, GREENWICH.

[*For List of Agents see the next page.*

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From the GENTLEMAN'S MAGAZINE for September, 1844.

"We are indebted to Mr. H. S. RICHARDSON, of Greenwich, for two very beautiful impressions of Ancient Sepulchral Brasses, taken with a Composition and Prepared Paper, which are offered for sale to the Artist and Antiquary. We are not able to describe the materials which we have not seen in their original state; but we can state of the impressions, that they are by far the most perfect we have ever seen. * * * The Metallic Rubber gives the whole the appearance of the brass itself, except where the latter is engraved, or where its surface is impaired by rust, for the rubbings before us are no less exact than that, so complete is the duplicate of the brass thus obtained upon paper, both in general colour as well as in the engraved lines. The operation is stated to be as simple as with heelball; and the rubbings appear fixed, and not liable to be smeared.

From the ARCHAEOLOGICAL JOURNAL, No. 3, September, 1844.

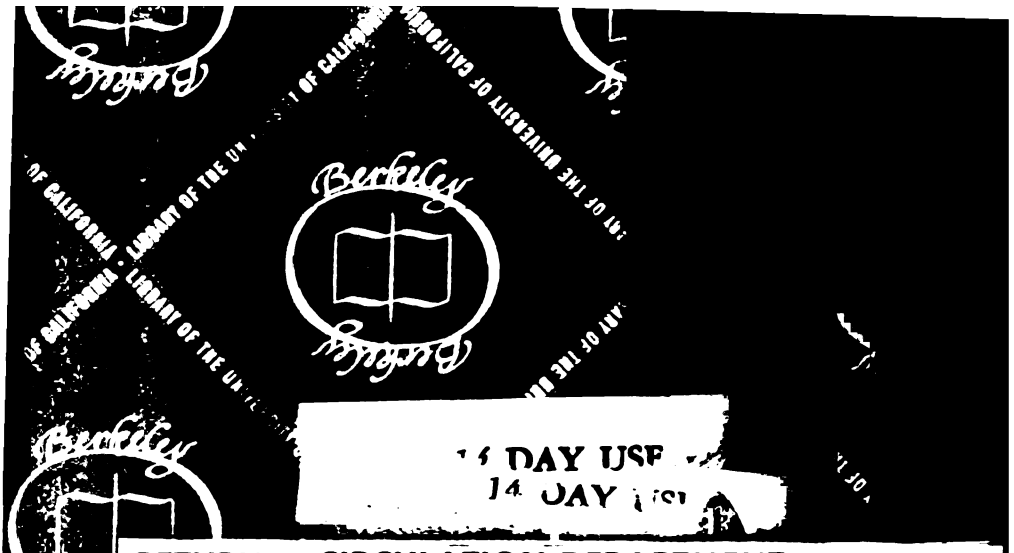
ALBERT WAY, Esq., Director of the Society of Antiquaries, in a Paper on "Sepulchral Brasses," alluding to the various processes employed in taking rubbings, so as to obtain the best resemblance to the Brass, says "This resemblance is more perfect when dark coloured paper is used with the Metallic Rubber prepared by Mr. H. S. RICHARDSON, of Greenwich, the lines are then black, and the surface assumes nearly the colour of the original."

From the ATHENÆUM of Nov. 2, 1844.

"With no more labour than is required by the old process, Mr. RICHARDSON's new process gives almost a perfect fac-simile of the original."

From the ART UNION of August, 1st, 1845.

The invention of Mr. RICHARDSON is a manifest improvement, making the copy really a work of Art."



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